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Richard P. Gondie -

G. Schirmer's
Collection of Operas

HUMPERDINCK

HÄNSEL AND GRETEL

G. SCHIRMER, INC., NEW YORK

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Richard P. Bondie

G. SCHIRMER'S
COLLECTION
OF
OPERAS.

HÄNSEL and GRETEL

A FAIRY OPERA

IN THREE ACTS BY
ADELHEID WETTE

TRANSLATED AND ADAPTED INTO ENGLISH BY
CONSTANCE BACHE

THE MUSIC COMPOSED BY
E. HUMPERDINCK

COMPLETE VOCAL SCORE BY
R. KLEINMICHEL

G. SCHIRMER ^{INC.} NEW YORK.



ARGUMENT

ONCE upon a time a poor broom-maker and his wife lived in a lonesome cottage in the Harz Mountains with their little son, Hänsel, and daughter, Gretel. When our story opens, the father and mother have gone away to sell brooms in the neighboring villages, leaving the children at work in the house. But work is tiresome, especially when empty stomachs are clamoring for unattainable goodies; finally the youthful pair start to romping about the room, and at the height of their frolic the mother enters, weary from her long trip and unhappy because she has been unable to sell her wares. She scolds the children, and sends them out into the forest to pick wild strawberries for supper.—Late that evening the father returns, having disposed of his brooms at a good profit, and gaily unpacks a quantity of dainties; then, missing the children, he asks after them, and is horror-stricken at thought of their pitiful plight all alone after nightfall in the woods.

Act II discovers the children roaming through the woods, gradually filling their baskets with strawberries; heedless of direction and time, eventide finds them bewildered in the darkening forest haunted, as they have been taught to believe, by fairies and witches. The steep, rocky bulk of the Ilsenstein, a reputed gathering-place for evil sprites, looms up amid the trees; the wind whispers and moans uncannily, and shadowy bush and hollow take on strange and fearful shapes. The frightened children cower together beneath a spreading tree, and repeat their usual bedtime prayer to the "fourteen guardian angels," after which, calmer in spirit, they fall asleep with a fairy vision of the radiant angels floating around them.

Act III opens at daybreak; the children awake, refreshed by a good night's sleep, and sing merrily. All at once they notice an object overlooked in the evening darkness—a beautiful little house built of all manner of good things to eat, and giving off a most appetizing odor. This is, alas! the abode of a wicked witch, an ogress who entraps small boys and girls by her spells, pops them into her oven, and bakes them into delectable gingerbread, upon which she fares. Hänsel and Gretel approach the house and begin to break off tasty morsels from the walls; the witch appears and in due course casts a spell over them to prevent their escape; she now shuts Hänsel up in a sort of cage and feeds him on sweets to fatten him; then she tries to entice Gretel to bend down in front of the oven, so that she may be able to push her in and bake her; but Gretel pretends not to understand, and when the witch herself crossly bends down to show her how, the two children quickly shove her into the oven, bang the door shut, and dance around gleefully. Thereupon, all the gingerbread shapes that formed the hedge around the witch's house are transformed—her spell being broken—into their rightful shapes of happy boys and girls who thank Hänsel and Gretel for their deliverance; then the father and mother, who have been seeking their dear ones, burst upon the scene, and all winds up with a chorus of thanksgiving.

18
The ...

18. ...

...
...
...

...

B.Y.U. music - dept - presents.

Hänsel and Gretel.

Richard P. Condie - Director

Dramatis Personæ.

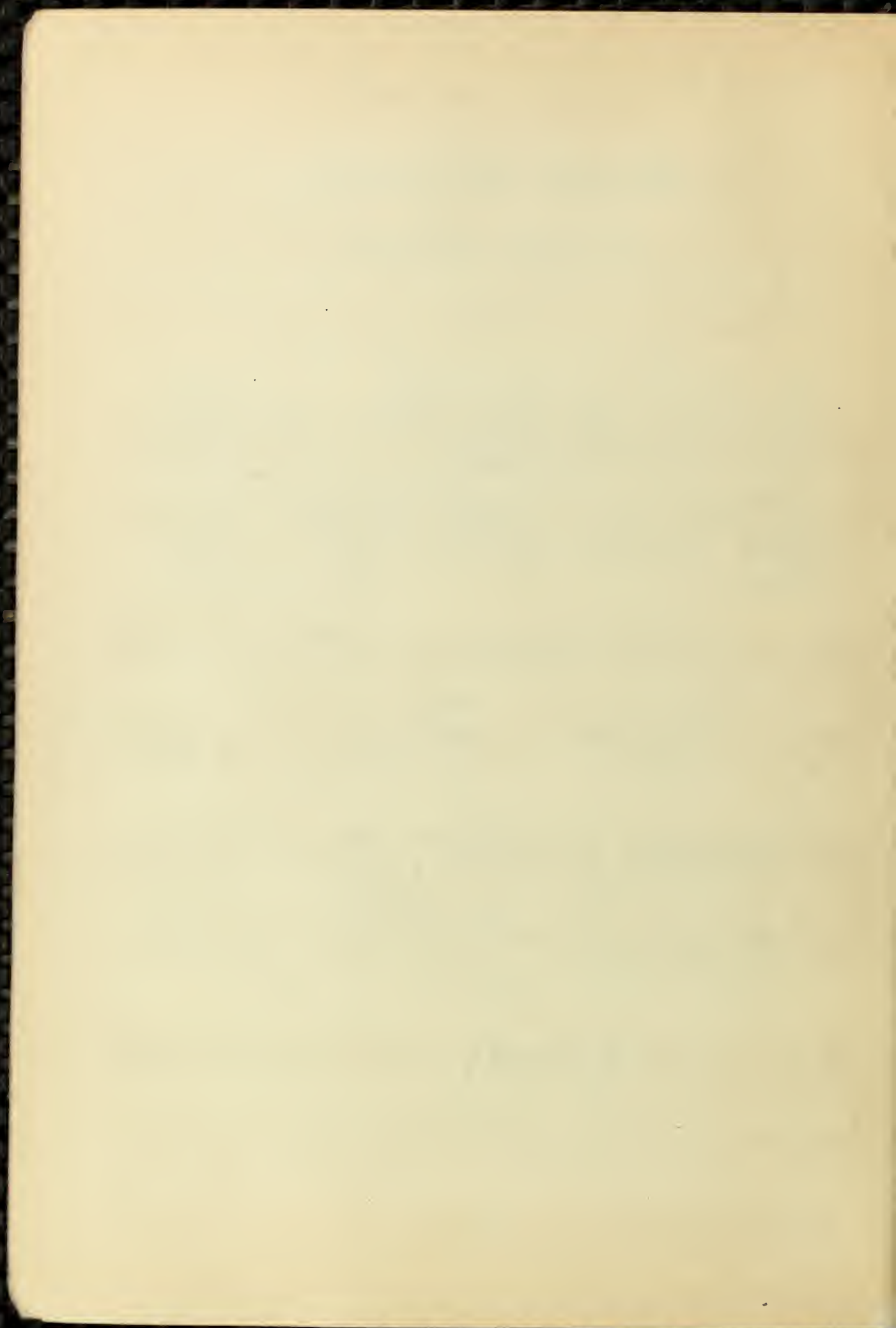
Peter, a broom-maker... *Douglas Merrill* Baritone.
Gertrude, his wife... *Alice Beth Whitley* Mezzo-Soprano.
Hänsel } *Ferris Edgley* Mezzo-Soprano.
Gretel } their children *Alice Carlson* Soprano.
The Witch who eats children... *Mary McGregor* Mezzo-Soprano.
Sandman (the sleep fairy)... *Barbara Bennett* Soprano.
Dewman (the dawn fairy)... *Eulalia Condie* Soprano.
Children Sopranos and Contraltos.

Fourteen Angels Ballet.

First Act. Home.
Second Act. The forest.
Third Act. The witch's house.

Dramatist - *Dr. Alonzo Morley*
Orchestra - *Prof. Leroy J. Robertson* -
Concert Master - *Donald Olson* -
Ballet - *Aline Coleman*

Argument,



Hänsel and Gretel.

Prelude.

Ruhige, nicht zu langsame Bewegung.
Andante con moto. (♩ = 69)

E. Humperdinck.

Hr.

p

This system shows the Horn (Hr.) part. It consists of two staves in 4/4 time. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth notes.

Str.

p

This system shows the String (Str.) part. It consists of two staves in 4/4 time. The music is marked piano (*p*). The upper staff has a melodic line with some chromaticism, and the lower staff has a steady eighth-note accompaniment.

Cl. Fl. Pos. Trb.

cresc. *f* *p*

This system shows parts for Clarinet (Cl.), Flute (Fl.), and Horn (Hr.). The Clarinet and Flute parts are marked *cresc.* and *f*, while the Horn part is marked *p*. The music is in 4/4 time and features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

Hb. Cl. Vl. Hr.

This system shows parts for Horn (Hb.), Clarinet (Cl.), Violin (Vl.), and Horn (Hr.). The music is in 4/4 time and features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

(Wind.) Bl.

p

This system shows parts for Wind (Wind.) and Bassoon (Bl.). The music is in 4/4 time and features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. The dynamic is marked *p*.

Musical score for the first system, featuring a piano accompaniment. The score is written in treble and bass clefs. The tempo is marked 'Allegro non troppo. Munter.' and the time signature is 2/2. The key signature has three sharps (F#, C#, G#). The first system includes a piano accompaniment with a 'Vel.' marking. There are asterisks (*) above the piano part in the first and third measures.

Musical score for the second system, featuring a piano accompaniment. The score is written in treble and bass clefs. The tempo is marked 'Allegro non troppo. Munter.' and the time signature is 2/2. The key signature has three sharps (F#, C#, G#). The second system includes a piano accompaniment with a 'Vel.' marking and a 'p Hr.' marking.

Musical score for the third system, featuring woodwind parts. The score is written in treble and bass clefs. The tempo is marked 'Allegro non troppo. Munter.' and the time signature is 2/2. The key signature has three sharps (F#, C#, G#). The third system includes parts for Horn (Hb.), Flute (Fl.), and Horn (Hr.). The Flute part has an '8' marking above it. The woodwind parts include 'dimin.' and 'poco riten.' markings.

Allegro non troppo. Munter. (Die Halben ungefähr wie vorher die Viertel.)

Musical score for the fourth system, featuring a trumpet part. The score is written in treble and bass clefs. The tempo is marked 'Allegro non troppo. Munter.' and the time signature is 2/2. The key signature has three sharps (F#, C#, G#). The fourth system includes a trumpet part with a 'Trp.' marking.

Musical score for the fifth system, featuring violin and string parts. The score is written in treble and bass clefs. The tempo is marked 'Allegro non troppo. Munter.' and the time signature is 2/2. The key signature has three sharps (F#, C#, G#). The fifth system includes parts for Violin (VI.) and Strings (Str.). The Violin part has a 'pp' marking. The string part has a '(lange) (lungo)' marking.

Musical score for the sixth system, featuring a piano accompaniment. The score is written in treble and bass clefs. The tempo is marked 'Allegro non troppo. Munter.' and the time signature is 2/2. The key signature has three sharps (F#, C#, G#). The sixth system includes a piano accompaniment.

Trp.

Fl.

cresc.

f *ff*

dimin. *p*

VI.
p

Leg. *

Leg. * *Leg.* *

Leg. * *Leg.* *

dim. *p*

Leg. *

Hb. *mf* *p* *mf*

Fl. *mf*

p Cl.

Hb. Fl. *cresc.*

VI. Cl. *p VI.*

*Leg. **

Bl. (Wind) *poco riten.* *p Pos. Trb.*

Hb. Hr. *m.s. L.H.* *p Trb. Pos. Vcl. cresc.*

Hb. Fl. *p*

Das Zeitmass sehr allmählich beschleunigen.
Poco a poco accelerando.

The first system of music features a Horn part (Hr.) in the upper staff and piano accompaniment in the lower staff. The Horn part begins with a series of chords and then moves to a melodic line. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex melodic line in the right hand. Dynamics include *p* and *ped.*

The second system continues the piano accompaniment. It features a consistent eighth-note bass line and a melodic line in the right hand. The system is marked with *ped.* and includes asterisks at the end of each measure.

The third system of piano accompaniment includes the instruction *poco a poco cresc.* above the right-hand staff. The eighth-note bass line continues, and the right-hand melody evolves. The system is marked with *ped.* and an asterisk at the end.

The fourth system of piano accompaniment maintains the eighth-note bass line and the melodic development in the right hand. It is marked with *ped.* and asterisks at the end of each measure.

The fifth system of piano accompaniment continues the rhythmic and melodic patterns. It is marked with *ped.* and an asterisk at the end.

The sixth system of piano accompaniment features dynamic markings of *p*, *f*, and *p* across the system. The eighth-note bass line and the right-hand melody are clearly defined. The system is marked with *ped.* and an asterisk at the end.

First system of musical notation, featuring piano and forte dynamics.

Second system of musical notation, including the dynamic marking *string.*

Third system of musical notation, continuing the piece.

Im Zeitmass. (Ein wenig zurückhaltend.)
 a tempo. (un poco ritenuto.)

Fourth system of musical notation, marked with *ff*.

Fifth system of musical notation, including dynamic markings *p*, *espressivo*, and *ausdrucksroll*.

Sixth system of musical notation, including the marking *ped sempre*.

First system of musical notation. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with various accidentals and slurs. The bass staff provides harmonic support with chords and moving lines. A *cresc.* (crescendo) marking is placed above the treble staff towards the end of the system.

Second system of musical notation. It consists of two staves. The treble staff continues the melodic line with a *4r* (quarta) marking above a group of notes. The bass staff continues the harmonic accompaniment. A *(Wind) dim.* (wind instruments, diminuendo) marking is placed above the treble staff towards the end of the system.

Third system of musical notation. It consists of two staves. The treble staff features a *fp* (fortissimo piano) dynamic marking above a group of notes. The bass staff continues the accompaniment. A *p* (piano) dynamic marking is placed above the bass staff towards the end of the system.

Fourth system of musical notation. It consists of two staves. The treble staff has a *cresc.* (crescendo) marking above the staff. The bass staff has a *fp* (fortissimo piano) dynamic marking below the staff. A *Trp.* (Trumpet) part is indicated by a clef and notes on the right side of the system.

Fifth system of musical notation. It consists of two staves. The treble staff has a *f* (forte) dynamic marking below the staff. The bass staff has a *fp* (fortissimo piano) dynamic marking below the staff. A measure number *15* is written below the bass staff.

Sixth system of musical notation. It consists of two staves. The treble staff has a *f* (forte) dynamic marking below the staff. The bass staff has a *cresc.* (crescendo) marking above the staff. A *poco string.* (poco string) marking is placed above the treble staff. A *ff* (fortissimo) dynamic marking is placed above the bass staff towards the end of the system. The system concludes with a *ped.* (pedal) marking and an asterisk (*) below the bass staff.

First system of musical notation, featuring a piano accompaniment with a treble and bass clef. The bass line includes a *dim.* (diminuendo) marking. The music is in a 2/8 time signature.

Second system of musical notation. It includes a horn part (Hb.) and a piano part. The piano part has a *p* (piano) dynamic marking. The system concludes with a *poco riten.* (poco ritardando) instruction and a *ped.* (pedal) marking.

Ruhig.
Tranquillo.

Third system of musical notation. It features a horn part (Hb.), a violin part (VI), and a piano part. The piano part starts with a *pp* (pianissimo) dynamic. The system ends with a *mf* (mezzo-forte) dynamic marking.

Sehr ruhig.
Molto tranquillo.

Fourth system of musical notation. It includes a wind and brass part (Wind)Bl. and a piano part. The piano part has a *p* (piano) dynamic marking. The system ends with a *ped.* (pedal) marking.

Fifth system of musical notation. It features a violin part (VI), a trumpet part (Trp.), and a piano part. The trumpet part has a *p* (piano) dynamic marking. The system ends with a *ped.* (pedal) marking.

Sixth system of musical notation. It includes a wind and brass part (Wind)Bl., a horn part (Hr.), and a piano part. The piano part has a *pp* (pianissimo) dynamic marking. The system ends with a *ped.* (pedal) marking.

First Act.

Home.

Allegretto con moto. (♩ = 63)

p Vel.

Cl. Fl. Hb. Bass Hr.

(Curtain rises.)

Detailed description: This block contains the musical score for the 'Home' scene. It consists of four systems of music. The first system is a piano introduction in 6/8 time, marked 'Allegretto con moto' with a tempo of 63 beats per minute. The piano part is marked 'p' and 'Vel.'. The first system includes parts for Clarinet (Cl.) and Flute (Fl.). The second system continues the piano accompaniment and adds Horn (Hb.). The third system continues the piano accompaniment and adds Bass and Horn (Hr.). The fourth system is a bass line for the piano accompaniment, marked with '7 7' and '(Curtain rises.)'. The key signature has one flat (B-flat) and the time signature is 6/8.

First Scene.

(A small and poorly furnished room. In the background a door; a small window near it, looking on to the forest. On the left a fireplace with chimney above it. On the walls are hanging brooms of various sizes. Hänsel is sitting by the door, making brooms, and Gretel opposite him by the fireplace, knitting a stocking.)

Gretel.

Su - sy, lit - tle Su - sy, pray what is the news?

Hb.

Detailed description: This block contains the musical score for Gretel's first scene. It features a vocal line for Gretel and a piano accompaniment. The vocal line is in 6/8 time and has the lyrics 'Su - sy, lit - tle Su - sy, pray what is the news?'. The piano accompaniment is in 6/8 time and includes parts for Horn (Hb.). The key signature has one flat (B-flat). The tempo is consistent with the previous section.

The geese are running bare-foot be-cause they've no shoes!

The cobbler has leather and plen-ty to spare, Why can't he

(continuing)

make the poor goose a new- pair?

Hänsel (interrupting her)

Then they'll have to go bare-foot!

Hänsel.

Ei - a po - pei - a, pray what's to be

done? Who'll give me milk and sugar, for bread I have none?

Cl. Hr. Hb.

p

I'll go back to bed and I'll lie there all day, Where there's nought to

Cl. Hb.

sf *p*

Gretel (interrupting)
Then we'll have to go hungry!

(continuing.)
eat then there's nothing to pay!

Fl. Cl. Bass.

p

Hänsel (throwing his work aside and getting up)
If mother would on-ly come home a-

Hr. Str.

dim. *p*

Gretel (getting up) Hänsel.

gain! Yes, I'm so hungry I don't know what to do! For weeks I've ea - ten nought but

Hb. Ten. Bass.

sfz *p*

Bass.

Gretel.

Hush, Hän-sel, don't forget what father

bread, It's ve - ry hard, it is in - deed!

ritard. a tempo *ritard. a tempo*

Ten. Cl. Wind.

sfz *p*

said When mother too wished she were dead: "When past bear - ing

ritard. a tempo

Str. Bass.

p sfz più p p

is our grief, God the Lord will send re - lief!"

Hänsel.

Yes, yes, that

cresc. pp

Vel.

sounds all ve - ry fine, But a - las, off maxims we can-not dine! O

Str. *p* VI

Bass.

Gre - - tel, it would be such a treat If we had some-thing nice to

Vcl.

eat! Eggs and but-ter and su - et paste, I've al-most for - got - ten how they

Hb. *poco ritard.*

Ten. *p* Vcl. *poco ritard.*

Gretel (stopping his mouth)

Hush, don't give way to grumps,

Tempo.

taste— O Gretel, I wish—

Tempo. Hr. Cl. *f* *p*

Bass.

Have patience a-while, no dole-ful dumps! This wo-ful face,

vi. *cre - Hr.*

Whew! what a sight, Looks like a hor-rid old cross - - patch

scen - do

Allegretto con moto. (♩ = $\frac{2}{4}$) (She takes a broom in her hand.)

fright! Crosspatch a-way, Leave me I pray!

Wind. *f* Hr. *p* Str. *p*

Just let me reach you, Quick-ly I'll teach you How to make trouble Soon mount to double!

Crosspatch, crosspatch, What is the use Grow-ling and grumbling, Full of a-buse,

vi. *p* *cresc.*

Off with you, out with you, Shame on you, goosel Crosspatch a - way,
Hänsel! (seizes the broom too)

Wind. Str. *f* *p*

Crosspatch a - way, Hard lines I

Leave me I pray! If I am hung - ry I'll nev-er say so,
say! When I am hung-ry Sure-ly I can say so, Can - not al-

cresc.

Will not give way so, Chase it a-way sol Crosspatch, crosspatch, What is the use
lay so, Can't chase a - way sol Crosspatch, crosspatch, What is the use

p

Gretel.

nice! Well list - en, broth - er - kin, won't you be glad! Look

VI. Cl. Fl.

p

here in the jug, here is fresh milk, 'Twas giv - en to - day by our

VI. Cl. Fl.

p

neigh - bour, And moth - er, when she comes back

VI. Fl. VI.

p

Cl.

home, Will certain - ly make us a rice blanc-mange!

Hänsel (with glee.)

Rice blanc-mange!

cresc.

Hänsel (dancing round the room)

When blanc-mange is an - y - where near, Then Hän - sel, Hän - sel,

p

Cl. Hb.

Hän-sel is there! How thick is the cream on the milk, let's

p Wind.

(He licks the cream off his finger.)

taste it! O Ge - mi - ni, wouldn't I like to

p *espressivo* *f* *dimin.*

Cl. Hr.

Più animato.
Gretel.(gives him a rap
on his fingers.)

What, Hän-sel, tast-ing? Aren't you a - shamed? Out with your

drink it!

Più animato.

p *f*

fingers quick, gree-dy boy! Go back to your work again, be

Ten.

sfz sfz sfz sfz sfz sfz

Vcl. sf p sf sf

quick, that we may both have done in time! If mother comes and we haven't done

sf sf sf sf sf sf

Tempo come prima

Hänsel (sticking

right, Then_ bad-ly it will fare with us to - night! Work a-gain?

Cl.

f f p

his hands into his trousers pockets.)

poco ritard.

No, not for me! That's not my i - dea at all, It doesn't

Hb. VI.

poco ritard.

a tempo

suit me! It's such a bore! Dancing is jol-li-er far, — I'm

a tempo

dr

crpse.

Gretel.

Danc - ing! Danc - ing! O yes, that's bet - ter far.

sure!

f

p

f

And sing a song to keep us in time! One that our grand - mother

f

p

cre

scen

used to sing us: Sing then, and dance in time to the sing - ing!

cl.

VI.

do

mf

Allegretto con moto. (♩=100)

(clapping her hands.)

Brother come and dance with me,

Fl. Hb. Hr. Bass. Dr.

Both my hands I of - fer thee, Right foot first, Left foot then, Round a - bout and

Str.

(Hänsel tries to do it, but awkwardly) Hänsel.

back a - gain. I would dance, but

Fl. Hb. Hr. Wind. Str.

don't know how, When to jump or when to bow, Show me what I ought to do,

VI. Str.

Gretel.

So that I may dance like you. With your foot you tap tap tap,

cresc. *f* *dr* *VI.* *p* *Hb.* *Cl.*

With your hand you clap clap clap, Right foot first, Left foot then, Round about and

Hänsel.

back a-gain! With your foot you tap tap tap, With your hand you clap clap clap,

VI. *p* *Fl.*

Gretel.

Right foot first, Left foot then, Round and back a-gain! That was ve-ry good indeed,

cresc. *f* *Wind* *p*

O I'm sure you'll soon succeed! Try a-gain and I can see Hän-sel soon will

f *p* Hr. Bass. Cl. *cresc.*

(clapping her hands joyfully.)

dance like me! With your head you nick nick nick, With your fingers you

f *p* *tr*

click click click, Right foot first, Left foot then, Round a-bout and back a-gain!

Hänsel.

With your head you nick nick nick, With your fingers you click click click, Right foot first,

Vl. Fl. *p* *cresc.*

Gretel.

Left foot then, Round and back a - gain! Brother, watch what next I do,

Wind. *p*

You must do it with me too! You to me your arm must pro-fer, I shall not re -

VI.
Hr.

(takes Hänsel by the arm.)

fuse your of-fer! Come! _____

Hänsel.
What I en -

cresc.

What I en -

joy is dance and jol - li - ty, Love to have my fling, In °

Cl.
Hb.
fp

joy is dance and jol-li-ty, And all that kind of thing! What I en-joy is dance and
fact I like fri-vo-li-ty, And all that kind of thing! In fact I like fri-

vi.
mf

jol-li-ty, Love to have my fling, I like fri-vo-li-ty, And
vo-li-ty, Love to have my fling, In fact I quite pre-fer fri-vo-li-ty, And

(pulls Hänsel along, and dances round him - - - - -)

all that kind of thing! Tra la la la la la la la la la, tra la
all that kind of thing!

Hh.
fp

- - - - - then gives him a push)

la la la la la la la! Come and have a twirl, my dear-est Hän-sel. Come and have a

Cl.
mf
p
Vel.

turn with me, I pray, Come here to me, come here to me, I'm sure you can't say

Hr.
f
p Str.
Fl.

Hänsel (gruffly.)

Nay! Go a-way from me, go a-way from me, I'm much too proud for you! With

Hr.
VI.
p

Gretel.

lit - le girls I do not dance, And so, my dear, a - dieu! Go,

VI.
p

poco ritard. *Tempo.* (dances round Hänsel)

stu - pid Hans, con - cei - ted Hans, you'll see I'll make you dance! Tra la la la la la la

poco ritard. *Tempo.* Cl.
Hr. *mf* Bass.

as before - - - and gives him a push.)

la la la, tra la la la la la la la! Come and have a twirl, my dear - est Hänsel (dances round Gretel.)

Tra la la la la la la

mf *p*

Hän - sel, Come and have a turn with me, I pray,

la la la, tra la la la la la la la! O Gre - tel dear, O

Wind. *mf*

Gretel.

sis - ter dear, Your stocking has a hole! O Hän - sel dear, O bro - ther dear, D'you

p vi.

take me for a fool? With naugh-ty boys I do not dance, And so, my dear, a -

Hb. Fl.

p

Hänsel. *poco ritard.* Tempo. Gretel.

dieu! Now don't be cross, you sil-ly goose, You'll see I'll make you dance! Tra la

Cl. Vl. *poco ritard.* Tempo. Trp.

Bass *p* Ten. *p* Vel. Dr. *mf*

(they dance as before)

la tra la la tra la la la la, tra la la tra la la tra la la! Come and have a Hänsel.

Tra la

mf

twirl, my dear-est Hän-sel, Come and have a turn, my dear-est Hans! Sing

la tra la la tra la la la la, tra la la tra la la tra la la! Sing

p Hr. *mf* *p* Hr.

lu - sti - ly hur - rah, hur-rah! While I dance with you! And if the stockings

lu - sti - ly hur - rah, hur-rah! While I dance with you! And if the shoes are

mf *Cl.* *Str.* *f* *Hr.* *f*

(They dance by turns as before.)

are in holes, Why mother'll knit some new! Come and have a

all in holes, Why mother'll buy some new! Trala la trala la tra la la la la, tra la

f *fp* *VI.* *Cl.* *Ten.* *fp*

twirl, my dear-est Hän-sel! On-ly have a

la tra la la tra la la! Trala la trala la tra la la la la, tra la

fp *fp*

(Then they seize each other's hands and dance round and round,

twirl, my dear-est Hänsel! Tra la la trala la, tra la la trala la. . tra la
 la trala la trala la la la, tra la la la la, tra la la la la, tra la

The first system of music features two vocal staves and a piano accompaniment. The vocal lines are in a treble clef with a key signature of one flat. The piano accompaniment is in a bass clef. The lyrics are interspersed between the vocal staves. The piano part includes dynamic markings such as *fp* (fortissimo piano) and *7* (sevens). The music is in a 3/4 time signature.

quicker and quicker, until at last they lose their balance and tumble over one another onto the floor.)

la tra la la, trala la trala la, trala la trala la, trala la trala la, tra
 la la la, trala la trala la, tra la trala la, trala la trala la, tra

The second system of music continues the vocal and piano parts. The piano accompaniment becomes more complex, featuring a *string:* section in the upper right and a *cresc.* (crescendo) section in the lower right. Dynamic markings include *fp* and *fp*. The piano part includes a *7* (sevens) marking. The music is in a 3/4 time signature.

la!
 la!

The third system of music shows the vocal lines ending with a long note and the piano accompaniment continuing. The piano part includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *ff*. There are also markings for *Hr.* (Horn) and *Str.* (String). The piano part includes a *3* (triple) marking. The music is in a 3/4 time signature.

Grain

Scene II.

Allegro.

The Mother.

Hal-lo!

Gretel.

(At this moment the door opens;
the children see their mother com-
ing and jump up quickly.)

Heav - ens, here's mother!

Allegro.

The Mother.

What _____ is all this dis - turb - - ance?

Tempo primo.

Gretel.

(Embarrassment.) 'Twas Hänsel_ he wanted_

Tempo primo.

'Twas Gretel_ she said I_

Mother (comes in, unstraps her basket and sets it down.)

Si - lence, id - le and ill behaved chil - dren!

Ten. *cresc.* Wind.

Vel.

Call you it work - ing, yodelling and singing? As though't were fair - time,

fp *cresc.*

hop - ping and springing? And while your pa - rents from

Cl. Hb. VI. Bass. *p*

ear - ly morn - ing Till late at night are slav - ing and toil - ing.

poco rallent. *Tempo* *poco rallent.* *Tempo* *f*

Hb.

(gives Hänsel a box on the ear)

Take that! Now come let's see what you've

VI. *mf* *ff*

(turning round)

done! Why Gre-tel, your stock - ing not rea-dy

VI. Hb. Fl. *ff* *fp* *fp*

yet? And you, you la - zy bones, have you nothing to show? pray how many brooms have you

f *p* *fp*

fin-ished? I'll fetch my stick, you use - less

VI. Hb. Cl. *f*

children, And make your id - le fing - ers ting - le!

VI.
p *cresc.* *fp*

(In her anger at the children she gives the milkjug a knock, which sends it clattering on to the floor.)

fp *cresc.* *ff*

Gra-cious! There goes the jug all to pie-ces!

dimin. *f*

(weeping) What now can I cook for sup-per? (She looks at her skirt, down which

dimin. *pp* Hb.

the milk is streaming.)

(Hänsel covertly titters.)

How, sau - cy how dare you

espressivo

Bass.

p espressivo

Cl.

mezz. cresc.

(Going with a stick after Hänsel, who is running out at the door.)

laugh? Wait, wait till the fa - ther comes home!

m. s. *m. d.* *dim.*

VI.

(With sudden energy she snatches a basket from the wall and thrusts it into Gretel's hand.)

Off, off to the wood!

p

VI.

there seek for straw - berries quick away! And if you don't

cresc.

bring the bas-ket brim - ful I'll whip - you so that you'll

(The children run into the forest.)

both _____ run a - way!

Hr.

f

ff

dim.

(She sits down by the table, exhausted.)

p Ten.

Vcl.

VI. *espressivo.*

A - - las! ——— There my poor juglies in pie - - - ces!

f *dim.* *p*

Yes, blind ex - cite - ment on - ly brings ru - - in.

sp *f* VI.

(wringing her hands) (sobbing)

O God, send help — to me! Nought have I to give them,

molto espressivo

p

No bread, — not a crumb for my starv - ing child - ren!

p *Vel.* *p*

No crust in the cup - board No milk in the pot,

Fl. Hb.

Bass.

(She rests her head on her hand.)

No, no - thing but wa - ter to drink!

Cl. Hb. Fl. vi.

mf *pp espress.*

Red. * * *Red.* *

Wea - ry am I, weary of liv - ing!

pp

Ten.

(Lays her head down on her arms and drops asleep.)

Father, send - help - to me!

pp

27

Scene III.

Commodo. $\text{♩} = \text{♩}$ (A voice is heard in the distance) Father.

Tra la la la, tra la la

pp
Hr.(con Sordino)

la, Lit-tle mo-ther, here am I! Tra la la la, tra la la la, Bringing luck and jol-li-

Dble B.

(somewhat nearer)

ty' 1. Oh for you and me, poor

pp
Str.(con Sordino) *p*

mo-ther, Ev'-ry day is like the o-ther: With a big hole in the

Vel. *cresc.*

Tempo.

(complainingly)

rit.

purse, And in the sto - mach an e - ven worse. Tra la la la, tra la la

rit. *Tempo.* *p*

la, Hun - ger is the poor man's curse! Trala la, tra la la la

p Cl. Fl.

(The father appears at the window, and

la, Hun - ger is the poor man's curse!

f Str.

during the following he comes into the room in a very lively mood, with a basket on his back.)

dim.

2. 'Tis - n't much that we re - quire, Just a lit - tle food and
3. Yes, the rich en - joys his din - ner, While the poor grows dai - ly

p

fire! But a - las, it's true e - nough, Life on some of us is
thin - ner; Strives to eat, as well he may, Some - what less than yes - ter -

cresc.

rit.
(complaining) *Tempo.*

rough! Tra la la la, tra la la la, Hun - ger is a cus - tom - er
day! Tra la la la, tra la la la, Hun - ger is the de - vil to

rit. *Tempo.*

p

tough! Tra la la, tra la la la la, Hun - ger is a ous - tom - er
pay! Tra la la, tra la la la la, Hun - ger is the de - vil to

Fl.

mf

(He puts down his basket.)

tough!
pay!

Yes,
Hb.

Str.
ff

dimin.

mf

hun - ger's all very well to feel If you can get a good square meal, But

Hr.

Bass.

when there's nought what can you do, Sup - pos - ing the purse be emp - ty too?

Hb.

Hr.

Bass.

rit.

Tempo.

rit.

Tempo.

Str.

Tra la la la, tra la la la, O for a drop of "mountain dew!"

Tempo.

Tempo.

mf

mf

Fl.

Mother (rubbing

(Reels over to his sleeping wife and gives her a smacking kiss.) 0 -

Tra la la la, tra la la la, Mo - ther, look what I have brought!

p *sf* *sfz*

Più animato.

her eyes.)

ho! Who's sing - sing - sing - ing all round the

f *p* *cresc.*

house, And tra - la - la - la - ing me out of my

p *cresc.*

sleep? Father (inarticulately)

How now? The hungry beast

f *Wind.* *dim.* *p* *Hb.* *Cl.* *Bass.*

Father.

With - in my breast Cal - led so for food I could not

rest! Tra la la, tra la la la, Hun - ger is an ur - gent

beast, Tra la la, tra la la la, Pinch - es, gnaws, and gives no

Mother.

So, so! And this wild beast,

rest!

You gave him a feast, He's had his fill, To say — the

least!
Father.

Well yes! — Hm! it was a love-ly

f *dimin.* *p* Cl.

(Pushing him angrily from her.)

(Wants to kiss her) Have done! You have no troubles to

day... don't you think so, dear wife? —

Fl. *f* *p* Bass.

bear, 'tis I must keep the house!

Well, well! —

cresc. *f*

(Turning to his basket.)

then let us see, my dear, What we have got to eat to -

The first system features a vocal line in bass clef with lyrics "then let us see, my dear, What we have got to eat to -". The piano accompaniment is in bass clef, starting with a forte (*f*) dynamic and ending with a mezzo-forte (*mf*) dynamic and a pizzicato (*pizz.*) instruction.

Un poco più moderato.

Mother.

Most sim - ple is the bill of

The second system shows the vocal line for the Mother with lyrics "Most sim - ple is the bill of". The piano accompaniment continues with a steady accompaniment.

Father.

day?

The third system shows the vocal line for the Father with lyrics "day?". The piano accompaniment continues.

Un poco più moderato.

fare, Our sup - per's gone, the Lord knows where!

The fourth system features the vocal line with lyrics "fare, Our sup - per's gone, the Lord knows where!". The piano accompaniment includes a clarinet (*Cl.*) part and a crescendo (*cresc.*) instruction.

fare,

Our sup - per's gone, the Lord knows where!

The fifth system shows the vocal line and piano accompaniment for the phrase "fare, Our sup - per's gone, the Lord knows where!". The piano part includes a horn (*Hb.*) and clarinet (*Cl.*) part with a crescendo (*cresc.*) instruction.

rit.

a tempo

ritard.

Lar - der bare, cel - lar bare, Nothing, and plen - ty of it to

The sixth system features the vocal line with lyrics "Lar - der bare, cel - lar bare, Nothing, and plen - ty of it to". The piano accompaniment includes a flute (*Fl.*) and bass (*Bass.*) part, with dynamics ranging from piano (*p*) to diminuendo (*dim.*) and a ritardando (*ritard.*) instruction.

Come prima.

spare!
Father.

Tra la la la, tra la la la, cheer up, mo - ther, for here am I,
Come prima.

Bringing luck and jol - li - ty!

dimin.

(he takes his basket and begins to display the contents.)

Look, mother! doesn't all this

p
Str.

Mother.

Man, man, what
food please you?

see I? Ham and but-ter- flour and

(Helping him to unpack it)
sau- sage— Eggs, a do- zen— (Hus- band, and they

cost a for- tune!) *accelerando* Tur- nips,— on- ions,—

and— for me! Near- ly half — a pound of

a tempo (He turns the basket topsy-turvy, and a lot of potatoes roll out.)
tea!
a tempo

Tempo come prima.

Father.(He seizes her by the arm and dances round the room with her.)

Tra la la la, tra la la la, tra la la la la, hip hur-rah,

The first system shows the Father's vocal line in a bass clef with lyrics: "Tra la la la, tra la la la, tra la la la la, hip hur-rah,". Below it is the piano accompaniment in a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 2/4. The piano part features a strong bass line with chords and some melodic movement in the right hand.

Mother (joining in.)
Tra la la la, tra la la la, tra la la la la,
Won't we have a festive time! tra la la la, tra la la la la,

The second system introduces the Mother's vocal line in a treble clef with lyrics: "Tra la la la, tra la la la, tra la la la la, Won't we have a festive time! tra la la la, tra la la la la,". The piano accompaniment continues, with a dynamic marking of *f* (forte) and a trill (*tr*) in the right hand.

hip hur-rah. Won't we have a hap-py time! —
hip hur-rah. Won't we have a festive time! — Now

The third system continues the Father's vocal line with lyrics: "hip hur-rah. Won't we have a hap-py time! — hip hur-rah. Won't we have a festive time! — Now". The piano accompaniment includes a *cresc.* (crescendo) marking and ends with a double bar line.

(He sits down. The mother
lis - ten, how it all came to pass!

The final system is an instrumental section. The piano part features a *f* (forte) dynamic and a *dimin.* (diminuendo) marking. The right hand has a melodic line with a trill (*tr*) and a *dimin.* marking. The left hand has a bass line. The key signature changes to two sharps (F#, C#) and the time signature is 2/4. The section ends with a double bar line.

meanwhile packs away the things, lights a fire, breaks eggs into a saucepan, etc.)

Yon - der to the town I went, There was to be a great e - - vent,

Bass.

p

Weddings, fairs and pre - pa - ra - tion For all kinds of ju - bi - la - tion!

mf

Hr.

Cl.

Bass.

Now's my chance to do some sel - ling,

Hb.

p

Fl.

Vi.

Vel.

So for that you may be thank - ful! He who

Cl.

f

dim.

wants a feast to keep, He must scrub and brush and sweep,

Fl.

p

Hb.

So I brought my best goods out, Tramped with them from house to house:

vi. *p* Ten. Fl. *b*

"Buy be - soms! good be - soms!"

Hb. *p* Fl. *s*

Buy my brush - es, sweep your car - pets, sweep your cob - webs!"

mf

And so I drove a roar - ing trade, And sold my brush - es at the

f *mf*

high - - - - est pri - - - ces!

vi. *p* *cresc.* *f*

(He knocks down some tinpots off the chimneypiece with a clatter.) 55

Now make haste with cup and plat-ter, Bring the glass-es, bring the ket-tle:

p

Mother.

Here's a health to the be-som-

Here's a health to the be-som-

f *p*

ma-ker! (He puts the glass of toddy to his lips, but suddenly stops short.)

ma-ker! But stay, why, where are the children?

f *ff*

(Shrugs her shoulders with a puzzled air.)

Gone with Hans? Oh!

Hänsel, Gre-tel, what's gone with Hans?

Un poco più animato.

f *p* Str.

Mother.

who's to know? But at least I do know this Hb. That the

Cl.
VI.
Ten.
p

jug is smashed to bits. Father. (angrily) And the

What? the jug is smashed to bits? Wind.

VI.
Str.
Trb.
p *f* *p*

cream all ran a - - way! (Striking his fist on the table in a rage.)

Hang it all! So those little scapegra-ces Have

VI.
Trb.
f *f* *p* *cresc.*

(hastily)

Been in

been a - gain in mischief?

VI.
Trp.

Mother.

mischief! I should think so! Nothing have they done but their mad prank-ing;

VI. Fl. VI.

As I came home I could hear them Hopping and cutting the wildest ca - pers,

Fl.

Till I was so cross that I gave a push_

Father.

And the

p *fp* *fp cresc.*

And the jug of milk was

jug_ milk_ was

f *f*

Più animato.

spilt! (laughing with all his might)

Ha ha ha ha ha! Ha

spilt! Più animato.

(joining in)

Ha ha ha ha ha! Ha

ha ha ha ha ha ha ha!

Ha ha ha ha

ha ha ha ha! Ha ha ha ha ha ha ha

ha! Ha ha ha ha!

Such

ha! Ha ha ha ha ha ha ha!

don't take it

an - - ger, mo - ther,

dim.

Ha! Ha!

ill, seems stu - pid to me, I must

Hb.

vi.

Ten.

p

(snappishly and curt.)

For aught I know, at the

say! But where, where think you the children can be? —

Hr.

vi.

p

Il-sen-stein! (horrorstruck.)

The Il - sen-stein! Come, come, have a care!

Wind.

Hr.

Cl.

fp *cresc.* *f* *p* (*pizz.*) *fp*

Vel.

Mother. (with an expression of contempt.)

The be - som, just put it a - way a -

F1.

f

Dr. b

(He lets the broom fall and wrings his hands.)

Un poco ritenuto.

gain! Father. My chil- - dren astray in the
Un poco ritenuto.

gloom - y wood, all a - lone without moon or stars?

dimin. poco riten. p pp

a tempo

vi. Hr. p Vel.

Come prima.

Heaven! Dost thou not know the aw-ful ma - gic place, the
Come prima.

pp

a tempo I.
(surprized)

The e - vil one? What mean'st thou? (with
place where the e - vil one dwells? The

a tempo I.

p Trp. Vel.

Un poco ritenuto.

(starting back) *a tempo* (draws back)

mysterious emphasis) The gobbling ogress? He picks up the besom again. But —

gobbling ogress?
Un poco ritenuto.

Fl. Trp. Hr. *a tempo* Vel.

p *dimin.* *p*

Dble B.

tell me, what help is the be - som?

The be - som, the be - som, why

Bass. *p*

what is it for, why what is it for? They ride on it, they ride on it, the

Hb. Cl. *cresc.*

witch - es!

f *p* *dimin.*

p (pizz.)

An old witch with-in that wood doth dwell, And she's in league with the

powers of hell. At mid-night hour, when

Wind. *p* (pizz.)

nobody knows, A-way to the witches' dance — she goes.

cresc. *mf*

Up the chimney they fly, — on a broomstick they hie, —

Cl. *p* *red.*

O - ver hill and dale, o'er ra - vine and vale, through the

mid - night air they gal - lop full tear — on a broomstick, on a

broomstick, hop, hop, hop, hop, the witch - es! O hor - ror!

Mother.

But the gob - bling witch? And by day, they say, she

Father.

Hr.

stalks a - round with a crinch - ing, crunch - ing, munch - ing sound, and

children plump and tender to eat she lures with ma - gie ginger-bread sweet.

Un poco più animato.

On e - - vil bent, with

fell intent she lures the chil - dren, poor little things, in the

o - ven red hot she pops all the lot; she shuts the door down, un -

p *cresc.*

til they're done brown In the o - - ven, in the

mf

o - - ven, the gin - - gerbread

(expressively) *Un poco ritenuto.*

p *cresc.* *fp*

vi.
Hb.

a tempo Mother.
And the ginger-bread children?

chil - dren! *a tempo* Are

pp

Hr.
dolce

Red. * Red. *

(wringing her hands)

For the ogress? O horror! Heav'n help us! the
 served up for dinner! For the ogress!

The first system of music features a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings such as *pp* and *cresc.*

(runs out of the house.)

children! O what shall we do!
 Hi, mother, mother,

The second system continues the musical scene with vocal lines and piano accompaniment.

(takes the whisky bottle from the table and runs after her.)

wait for me! We'll both go to - gether the witch to seek!

The third system includes a vocal line and piano accompaniment, with a *Wind* effect indicated in the piano part.

(The curtain falls quickly.)

The fourth system consists of piano accompaniment and a prelude. It includes dynamic markings like *ff* and *Red.*, and a section marked *Vi =*. The prelude is labeled "(Prelude to the 2nd Act)".

♠ Goes on to the "Witches' Ride."

The Witches' Ride. Prelude to second Act.

Pesante. (♩ = 96)

de ϕ δ ...

Str. Hr.

Cl.

Vi. tr.

Hb. Fl.

trb. cresc.

f

First system of a piano score. The right hand features a complex, rhythmic melody with many beamed sixteenth notes and slurs. The left hand provides a steady accompaniment with chords and moving lines. The key signature has two flats.

Second system of the piano score. The right hand continues with intricate patterns. The left hand has a more active role with frequent chord changes. A dynamic marking of *ff* is present. A *Rev.* (ritardando) marking is at the bottom left, and a *♩* (quarter note) symbol is at the bottom right.

Third system of the piano score. The right hand's melody remains highly textured. The left hand accompaniment is consistent. A *ff* dynamic marking is at the start. A *Rev.* marking is at the bottom left, and a *♩* symbol is at the bottom right.

Fourth system of the piano score. The right hand features a series of chords and moving lines. The left hand accompaniment is active. A *f* dynamic marking is at the start.

Fifth system of the piano score. The right hand has a melodic line with triplets. The left hand accompaniment is active. A *p* dynamic marking is at the start. A *VI.* marking is above the right hand, and a *p Hr.* marking is above the left hand.

Sixth system of the piano score. The right hand features a melodic line with triplets. The left hand accompaniment is active. A *Cl.* marking is above the right hand.

Hb.

Fl.

Cl.

Fl.

cresc. -

Poco a poco più animato.

vi.

fp

stacc.

p cresc. -

fp

p cresc. -

First system of musical notation, featuring a treble and bass clef. The music is marked with a forte *f* dynamic and includes an 8-measure slur over the first two measures of each half. The key signature has two sharps (F# and C#).

Second system of musical notation, continuing the piece. It maintains the forte *f* dynamic and the 8-measure slur structure. The key signature changes to one sharp (F#).

Third system of musical notation, featuring a treble and bass clef. The music is marked with a forte *f* dynamic. The key signature changes to two flats (Bb and Eb).

Fourth system of musical notation, featuring a treble and bass clef. The music is marked with a forte *f* dynamic. The key signature remains two flats (Bb and Eb). A *cresc.* (crescendo) marking is present in the second measure of the second half.

Fifth system of musical notation, featuring a treble and bass clef. The music is marked with a fortissimo *ff* dynamic. The key signature remains two flats (Bb and Eb).

Un poco più tranquillo.

Sixth system of musical notation, featuring a treble and bass clef. The music is marked with a piano *p* dynamic and includes the instruction *espressivo*. The key signature changes to one flat (Bb). The word *Trp.* is written above the first measure of the treble staff.

First system of musical notation. Treble clef, 7/8 time signature. The right hand features a rapid sixteenth-note pattern with a *cresc.* marking. The left hand provides a simple accompaniment. A fermata is placed over the final measure of the system.

Second system of musical notation. Treble clef, 7/8 time signature. The right hand continues the sixteenth-note pattern, marked with *ff*. The left hand has a more active accompaniment. A fermata is placed over the final measure. A small asterisk (*) is located below the system.

Third system of musical notation. Treble clef, 7/8 time signature. The right hand continues the sixteenth-note pattern. The left hand accompaniment is simpler. A fermata is placed over the final measure.

Fourth system of musical notation. Treble clef, 7/8 time signature. The right hand features a sixteenth-note pattern with a *dim.* marking. The left hand has a more active accompaniment. A *Wind.* marking is present above the right hand. A fermata is placed over the final measure.

Fifth system of musical notation. Treble clef, 7/8 time signature. The right hand features a sixteenth-note pattern with a *sf* marking. The left hand has a more active accompaniment. A *cresc.* marking is present above the right hand, and a *dim.* marking is present below the right hand. A fermata is placed over the final measure.

Sixth system of musical notation. Treble clef, 7/8 time signature. The right hand features a sixteenth-note pattern with a *p* marking. The left hand has a more active accompaniment. A *Cl.* marking is present above the right hand, and a *p dolce* marking is present below the right hand. A fermata is placed over the final measure.

Musical score for Horns (Hr.). The score consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a series of chords and melodic lines.

Musical score for Flute (Fl.), Horn (Hb.), and Horn (Hr.). The score consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a series of chords and melodic lines. The Flute part is marked *espressivo*. The Horn parts are marked *p*. The score concludes with the instruction *Un poco ritard.*

Musical score for Piano (p). The score consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a series of chords and melodic lines. The piano part is marked *p* and *dim.*

(The curtain rises.)

Molto tranquillo.

(The middle of the forest. In the background

Musical score for Violoncello (Vel.) and Tenor (Ten.). The score consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a series of chords and melodic lines. The Violoncello part is marked *pp* and *p*. The Tenor part is marked *Ten.*

is the "Ilisenstein", thickly surrounded by fir-trees. On the right is a large fir-tree, under which Gretel is sitting on a mossy tree-trunk, and making a garland of wild roses. By her side lies a nosegay of flowers. Amongst the bushes on the left is Hänsel, looking for strawberries. Sunset.)

Musical score for Piano (p). The score consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key and features a series of chords and melodic lines. The piano part is marked *espressivo*, *dim.*, and *pp*.

Second Act.
In the forest.
Scene I.

Molto tranquillo. (♩ = 66)

Gretel (humming quietly to herself)

There stands a lit - tle man in the wood a - -

pp Str. (pizz.)

lone, He wears a lit - tle man - tle of vel - vet brown, Say who can the

Fl.

rit. a tempo

mankin be, Standing there be - neath the tree, With the lit - tle man - tle of vel - vet

Fl.

rit. a tempo

brown? His hair is all of

Cl. Hb. Fl. *p* *m.s.* *rit. a tempo*

gold, and his cheeks are red, He wears a lit - tle black cap up - on his

pp

head, Say who can the mankin be, Standing there so si - lently, With the little

p

(She holds up the garland of roses and looks it all round)

black cap up - on his head?

p *m.s.*

With the little black cap up - on his

p

Poco animato come prima. (♩ = 84)

head?
Hänsel (comes out swinging his basket joyfully.)
Hur - rah! My straw - berry bas - ket is near - ly

Poco animato come prima. (♩ = 84)

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line starts with a rest, then enters with 'Hänsel (comes out swinging his basket joyfully.)' followed by 'Hur - rah! My straw - berry bas - ket is near - ly'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The tempo is 'Poco animato come prima' with a quarter note equal to 84 beats per minute.

Gretel (standing up.)

brimful! O won't the mo - ther be pleased with Hän - sel!

My

Detailed description: This system features Gretel's vocal line and piano accompaniment. Gretel sings 'brimful! O won't the mo - ther be pleased with Hän - sel!' and 'My'. The piano accompaniment includes a violin part (VI.) and a string part (p str.). The tempo remains 'Poco animato come prima'.

garland is rea - dy al - so! Look, I nev - er made one so nice be -

Detailed description: This system shows the piano accompaniment for the third system. It includes a flute part (Fl.) and a string part (Str.). The tempo is 'Poco animato come prima'.

(she tries to put the wreath on Hänsel's head.)

fore!
Hänsel (drawing back roughly.)
You won't catch a boy wear - ing that!

Detailed description: This system contains the final vocal entries and piano accompaniment. Gretel sings 'fore!' and Hänsel sings 'Hänsel (drawing back roughly.) You won't catch a boy wear - ing that!'. The piano accompaniment includes parts for Horn (Hb.), Clarinet (Cl.), Bassoon (Bass.), and strings (str.). The tempo is 'Poco animato come prima'.

(puts the wreath on her.)

It is on-ly fit for a girl! Ha, Gre-tel,

Instrument labels: Hr., Cl., Vl., Bass.

Dynamic markings: *p*, *red.*, *

fine feathers! O the deuce! Now you shall be Queen of the

Instrument labels: Hb., Cl.

Dynamic markings: *cresc.*, *f*, *p*

Gretel.

If I'm to be Queen of the wood, Then I must have the nose - gay

wood!

Instrument labels: Hb., Hr.

Dynamic markings: *p*

too! Hänsel (gives her the nosegay.)

Queen of the wood, with scap-tre and

Instrument labels: Cl., Hb., Fl., Ten.

Dynamic markings: *p*

crown, I give you the strawberries, but don't eat them

poco riten.

poco riten.

Hr. *p* *f* *dim.* *pp*

Tempo.

(He gives the basketful of strawberries into her other hand, at the same time kneeling before her

all!

Fl. Hr. Cl. Hr.

dolce

in homage.)

Str. Hr. *dim.* *pp* *più p*

Gretel (roguishly.)

(At this moment a cuckoo is heard.) Hänsel (pointing with his hand.) Cuckoo, cuckoo, where are you?

Cuckoo, cuckoo, how are you?

Cuckoo-instrument (behind the scenes, heard as if quite in the distance.)

ppp

(takes a strawberry from the basket, and pokes it into Hänsel's mouth: he sucks it up as though he were drinking an egg.)

Hänsel (springing up.)

O - ho! I can do that just like you!

(takes some strawberries and lets them fall into Gretel's mouth.)
(free and without regard to the rhythm of the cuckoo's cry.)

Let us do like the cuckoo too, Who takes more than his lawful due.

(It begins to grow dusk.)

Gretel (does the same.)

Cuckoo, where are you?
Cuckoo, how are you?

Hänsel. Cuckoo, cuckoo!

In your neighbour's nest you go,

Fl. Hr. Hb. Ten. Bass.

Cuckoo, cuckoo! (Hänsel pours a handful of strawberries into his mouth.)

Cuckoo, why do you do — so?

And you're ve-ry greed - y too, (helping himself) Tell me, cuckoo, why — are

Cuckoo, cuckoo!

Str.

Poco a poco animato.

you? (They get rude and begin to quarrel for the strawberries. Hänsel gains the victory, and puts the whole basket to his mouth until it is empty.)

Cuckoo, cuckoo!

Poco a poco animato.

cresc.

Gretel (horrified, clasping her hands together)

Hän - sel, what have you

fp

done? O Hea - ven! all the straw - berries ea - - ten, you

Hb.

fp

glut - ton! Lis - ten, You'll have a pun - ishment

gl.

Hb.

fp

Meno mosso.

from the mo - ther, This pass - es a joke. Hänsel (quietly)

Now

Meno mosso.

Fl. *sp* *cresc.* *f* *ff* *p* *Ten.*

come, don't you make such a fuss, You, Gre-tel, you did the same thing your-

Hb. Cl. Fl. *Ten.*

Più animato.

Gretel.

Come, we'll hurry and seek for fresh ones!

self! What, here is the

Più animato.

vi. Wind. *p* *f* *p* *mf* *Vcl.*

dusk, under hed-ges and bush - es? Why nought can we see of fruit or leaves!

p *mf* *p*

Un poco ritenuto.

Più mosso.

Gretel.

O Hän-sel, Hän-sel, O what shall we

It's get-ting dark at - rea-dy here!

Un poco ritenuto.

Più mosso.

do? What bad dis - o - be - dient chil - dren we've been! We ought - to have

thought and gone - home soon - er!

Hänsel.

Hark,

CUCKOO (behind the scenes, rather nearer than before.)

what a noise in the bush - - es!

Know you what the fo - - rest says?

dim. *p* Hr.

molto espressivo

"Chil - dren, chil - dren," it says, "are you not a - fraid?"

Solo - Violin.

p

(Hänsel spies all round uneasily.)

p VI.

p Trb. Cl. *dim.* *pp* Hr. *p*

(At last he turns in despair to Gretel.) Hänsel.

Gre - tel,

Cl. *p* Dr. *pp* Cl. *pp poco rit.*

Gretel (dismayed.)

a tempo O God! what say you? not know the way?
I can-not find the way!

Cor. ingl.
(pizz.) pp trem. *cresc. vi! espress.*

(pretending to be very brave)
Why how ri - di-culous your are! I am a boy, and

f dim. *p* *mf* *f*

O Hänsel, some dreadful thing may
know not fear!

espress. *p* *cresc.* *rec.*

comel
O Gretel, come, don't be a - fraid!

f *p* *Bass.* *rec.*

Gretel.

What's glimmering there in the dark - - ness?

VI.
p
Ten.
Vcl.
Red. *

Hänsel.

That's on - ly the bir - ches in sil - ver

Fl.
p
Bass.
Red. * Red. *

Gretel.

But there, what's grin - ning so there at

dress.
p
Red. *

me?

(stammering)

Th-that's only the stump of a wil - low tree.

p
VI.
Vcl.
Red. * Red. *

Gretel (hastily)

But what a dreadful form it takes, And what a horrid face it makes!

Hb. *p* Bass.

Dble B.

Hänsel (very loud)

Gretel (terrified)

Come I'll make fa - ces, you fel - low! d'you hear? There - see!

Fl. Tromb. *espress.* Dble B.

a lantern, it's coming this way!

Will - o' the -

Hänsel.

cresc. *f* *dimin.*

Hr. 2 Red. *

wisp is hop - ping a - bout.

Gretel, come dont lose heart like this!

Hr.

p

Wait, I'll give a good loud call! (Goes back some steps to the back of the stage, and calls through his hands.)

cresc. *f* *cresc.*

CUCKOO (in the far distance behind the scenes, scarcely audible.)

Echo.

2 Sopranos (very softly) *pppp*

1 Soprano (still more distant) *ppp* There!

1 Alto (somewhat more distant) *pp* You there!

1 Alto (Behind the scene, as though coming from the Ilsestein.) *p* You there!

Hänsel. (very loud) (The children cover together.)

Who's there?

ff *f dimin.* Dr. *p*

Leo. *

Echo.

2 Sopranos. *ppp* Here!

2 Sopranos. *pp* Where?

Gretel (somewhat timidly.)

Is someone there?

Dr. *p* *trem.* *p espress.*

Bcl.

Gretel (softly.)

Did you hear? a voice said "Here!" Hänsel,

surely someone is near! I'm frightened, I'm frightened,

(weeping)

Cor. ingl. Hr.

I wish I were home!— I see the wood all filled with

con espress.

gob - - lin forms!

Hänsel.

Gretelkin, stick to me close and tight, I'll

Wind.

VI. *dimin.*

Hr.

Red. *

(A thick mist rises and completely hides the background.)

I see some shad - owy
 shelter you, I'll shel - - ter you!

vi. Wind.

p Vcl.

* *ped.* *

wo - men com - ing! See how they nod and

cresc.

beck - on, beck - on! They're com - ing, they're com - ing,

p

they'll take me a - - way! (crying out)

stringendo

fp cresc.

(Rushes horror-struck under the tree and falls on her knees, hiding herself behind Hänsel.)

Più animato.

Fa - - ther, mo - - ther, ah!
 Hänsel. (At this moment the mist lifts on the left; a

Più animato.

See

Ah!
 little grey man is seen with a little sack on his back.)
 there, the man-kin, sis - - ter dear!

Wind. *trp.*
 Harp. *mf* *f*

Red.
(becoming weaker)

Ah!
 I wonder who the mankin is?

Harp. *mf* *mf*

Un poco più tranquillo.

(The little man approaches the children with friendly gestures, and the children gradually calm down.)

p Harp. *VI.* *dimin.* *pp* *VI. Solo* *p espress.*

Scene II.

Moderato.

Sand-man (the Sleep-Fairy: strewing sand in the children's eyes.)
(with a soft gentle voice)

I shut the children's peep - ers, sh! And guard the lit - tle

sleep - ers, sh! For dear - ly do I love them, sh! And glad - ly watch a -

bove them, sh! And with my lit - tle bag of sand By

ev - ry child's bed - side I stand; Then lit - tle tir - ed

VI.
pp (con sordino) Harp.
pp
Fl.
Cl.
pp
pp
VI.
pp
Ten.
VI.
Cl.

eye - lids close, And lit - tle limbs have sweet re - pose: And

poco ritard.
if they're good and quick - ly go to sleep,

poco ritard.

Più lento.
Then, from the starry sphere a - bove, The an - gels come with peace and love, And

VI. Fl. Cl.

p

Red. * *Red.* *

send the children hap - py dreams While watch they keep!

Ob. Cor. ingl. Cl.

Then slum - - ber, slum - ber, chil - dren, slum - ber, For

VI.

mf *p* *mf* *p*

hap - py dreams are sent you thro' the hours you sleep!

Fl.
Cl.
Bass.
Tr.

Hänsel (half asleep) Gretel (ditto)

Sand-man was there! Let us first say our evening - pray - er! (They cover down and fold their hands.)

Hr. m.d.

L'istesso tempo.

Gretel. *mezza voce*

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

Hänsel. *mezza voce*

When at night I go to sleep, Fourteen an-gels watch do keep, Two my head are

L'istesso tempo.

Str. *pp*

guard - ing, Two my feet are guid - ing, Two are on my right hand,

guard - ing, Two my feet are guid - ing, Two are on my

poco cresc

sempre p

Two are on my left hand, Two who warmly cov - er, Two who o'er me

sempre p

right hand, Two are on my left hand, Two who warmly cov - er,

Fl.

pp subito

cresc.

hov - er, Two to whom tis giv - en To guide my steps to Hea -

poco rit.

Two who o'er me hov - - er, Two who guide my steps to Hea -

poco rit.

vi.

Tempo.

ven. (They sink down on the moss, and go to sleep with their arms twined round each other.)

ven. Tempo.

Wind.

pp

Vcl.

poco ritard.

(Complete darkness.)

Tempo. 95
(Here a bright light

VI. *pp* *rit.* *pp* Hr.

suddenly breaks through the mist, which forthwith rolls itself together into the form of a

Con espressione. Hr. Str. *p*

staircase vanishing in perspective in the middle of the stage.)

p *dimin.* *

Scene III.

Pantomime.

Poco a poco più animato.

(Fourteen angels, in light floating garments, pass down the staircase two and two, at

Vcl. *espress.* Cl. Hr. *p* Harp. *6* *

intervals, while it is getting gradually lighter. The angels place themselves, according to

Fl. Hr. *

the order mentioned in the evening hymn, around the sleeping children; the first couple at their heads,

VI. Harp. Ten. Tromb.

p

ped.

the second at their feet, the third on the right, the fourth on the left; then the fifth and sixth couples

VI. Fl.

p

distribute themselves amongst the other couples so that the circle of the angels is completed.)

VI. Tromb.

ped.

VI. Tromb.

mf *cresc.*

VI. Tromb.

f

VI. Tromb.

ff

2 1

21

(Lastly the seventh couple comes

f

into the circle, and takes its place as "guardian angels" on each side of the children.)

espressivo

Hr.

p

Hb.

cresc.

ritard.

(The remaining angels now join hands and dance a stately dance around the group.)

Tempo moderato.

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The instruments and dynamics are as follows:

- System 1:** *ff* Trp. Tromb. (Trombones), *ff* Wind. (Winds), *ff* Str. (Strings), Harp. (Harp). Includes a *Pa.* (Pizzicato) marking and an asterisk.
- System 2:** *ff* Wind. (Winds), *ff* Str. (Strings).
- System 3:** *f* Wind. (Winds), *f* Str. (Strings), *Pa.* (Pizzicato).
- System 4:** *espressivo* (expressive), *p* StrWind. (String Winds), *Vel.* (Velocity).
- System 5:** *cresc.* (crescendo), *f* (forte), *p* (piano), includes a *5* fingering.
- System 6:** *f* (forte), *p* (piano), *f* (forte), includes a *5* fingering.

espressivo

First system of musical notation, piano accompaniment. The right hand features chords and arpeggiated figures, while the left hand has a rhythmic accompaniment with triplets. Dynamic markings include *p* and *espressivo*. Asterisks are placed below the bass line.

Ad. (The whole stage is filled with an intense light.) *Ad.*

Second system of musical notation. It includes dynamic markings *p*, *cresc.*, *ff*, and *dimin.*. The right hand has chords and melodic lines, while the left hand continues with rhythmic accompaniment. Asterisks are placed below the bass line.

Ad. (Whilst the angels group themselves in a picturesque tableau the curtain slowly falls.)

Third system of musical notation, labeled *Wind.* and *Harp.*. It features a piano accompaniment with chords and arpeggiated figures. Dynamic marking *p* is present. Asterisks are placed below the bass line.

Fourth system of musical notation, continuing the piano accompaniment with chords and arpeggiated figures. Asterisks are placed below the bass line.

Fifth system of musical notation, including markings for *Hr.* (Harp) and *Str.* (Strings). It features piano accompaniment with chords and arpeggiated figures. Dynamic marking *p* is present. Asterisks are placed below the bass line.

Sixth system of musical notation, including markings for *Hr.* (Harp) and *Str.* (Strings). It features piano accompaniment with chords and arpeggiated figures. Dynamic marking *p* is present. Asterisks are placed below the bass line.

Third Act. The Witch's House.

Animato. (♩ = 100)

Hr. *f* *p* *p*

Hb. *p*

Tr. *p* *f* *p*

Tromb. *p* *f* *p*

Cl. *p*

Fl. *p*

VI. *p*

Ten. Vel. *p* 3 3 3 3 3 3 3 3

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of seven systems of staves. The first system features Horns (Hr.) and Horns in Bass (Hb.). The second system includes Trumpets (Tr.) and Trombones (Tromb.). The third system features Horns (Hr.) and Clarinets (Cl.). The fourth system features Horns in Bass (Hb.). The fifth system features Flutes (Fl.) and Violins (VI.). The sixth and seventh systems are primarily piano accompaniment. Dynamics range from *f* (forte) to *p* (piano). The tempo is marked 'Animato' with a quarter note equal to 100 beats per minute. The score includes various musical notations such as slurs, accents, and triplets.

Fl. Hr.

mf *mf* *f* *dimin.*

VI. Hr. Vcl.

p *dolce*

p *cresc.* *espressivo* *dimin.*

Fl. Cl. VI.

p *cresc.* *f* *f* *f* *espressivo*

Hr.

dimin.

Fl. Hr. Vcl.

pp *più p* *dolce*

Accelerando assai.

Musical score for the first system, featuring piano accompaniment with sixteenth-note patterns and a 'Vel. Bass.' instruction.

Musical score for the second system, including dynamic markings 'poco a poco cresc.' and 'sempre con Ad.'

Musical score for the third system, continuing the piano accompaniment.

Musical score for the fourth system, labeled 'string.'

Musical score for the fifth system, labeled 'Allegro non troppo. (♩ = 80)' and 'Wind.'

Musical score for the sixth system, including the instruction '(The curtain rises.)'

Scene I.

(Scene the same as at the end of Act II. The background is still hidden in mist, which gradually rises during the following. The angels have vanished. Morning is breaking. The Dew-Fairy steps forward and shakes dewdrops from a blue-bell over the sleeping children.)

First system of piano introduction. Treble clef with a key signature of two sharps (D major) and a 4/4 time signature. The music features a series of chords and triplets in the right hand, and a flowing eighth-note melody in the left hand. Dynamics include *ff* and *dim.*

Second system of piano introduction, continuing the musical texture from the first system.

Dew - Fairy.

I'm up with ear - ly

Vocal line for the Dew-Fairy. The piano accompaniment includes a violin part (Vi.) and a wind part (Wind). Dynamics range from *p* to *pp*.

dawn - ing, And know who loves the morn - ing, Who'll

Continuation of the vocal line and piano accompaniment. The piano part features triplets in the right hand.

rise fresh as a dai - sy, Who'll sink in slumber

Final system of the vocal line and piano accompaniment on this page.

la - zy, ding! dong! ding!

dong! And with the golden light of day I chase the fa - ding

Hb.
p *espressivo*

night a - way, Fresh dew around me sha - - king, And hill and dale a -

Fl.

wa - - king; Then up, with all your pow - ers En - joy the morning

hours, — The scent of trees and flow - ers, Then up, ye sleep - ers a -

wa - - - ken! The ro - sy dawn is smi - -

Fl. Trp. vl.

p

sempre con Ped.

ling, Then up, ye sleep - ers, a - wake, a - -

cresc. *f* *dimin.*

ped. *

(Hurries off singing. The children begin to stir.)

wake!

ritenuto *tr* *p* *più p*

Un poco più lento.

Gretel (rubs her eyes, looks around her, and raises herself a little, whilst Hänsel turns over on the other side to go to sleep again.)

Where am I? Wa - king? Or do I dream?

pp
Str.
Cello

How come I in the wood to lie?

espressivo
Cl.
p
espressivo
VI. Ten.

High in the

VI. Solo
p
tr

branch - es I hear a gentle twittering, Birds are be -

p
tr
VI.

gin - ning to sing so sweet - ly; From ear - ly

Fl. Hr.

dawn they are all a - wake, And war - ble their 'morning hymn -

vi.

And. * *Vcl.*

- of grate - ful praise. Dear lit - tle sing - ers, lit - tle

Hb.

sing - ers, Good morn - ing!

(turns to Hänsel)

vi.

cresc. - - *f* *And.*

Con moto moderato. (♩ = 112)

accelerando

See there, the sleepy la - zy - bones! Wait ——— now, I'll

p Str. *cresc.* — — — — — Wind. *f* *p*

*

wake him! Ti-re-li-re-li, it's getting late!

tr. Vl. Solo

Ti-re-li-re-li, it's getting late! The lark ——— his flight is

Fl. 3 3 3 3 Wind. *p*

wing - ing. On high ——— his matin sing - ing

p

Ti-re-li-re-li, ti-re-li-re-li, ti-re-li-re-li, ti-re-li-re-li,

cresc. -

p ti - ti - ti - ti-re-li-ti, ti-re-li-ti, ti-re-li, ti-re-li-re-li-re-

mf

li, ti-re-li-re-li-re - li-ti - - ti - - ti -

p *cresc. -*

- ti - ti - - - - ti!

Hänsel (suddenly jumps up with a start)

Ki - ke-ri - kil it's ear-ly yet! Ki - ke-ri -

f *p*

Vl. Fl.

ki! it's ear-ly yet! Yes, the day is

dawu - ing, A - - wake, for it is

Gretel.

Ti - ti - ti - ti - ti - re - li - re - li - re - li,

morn - ing! Ki - ke - ri - ki! E - e - e - e -

ti - re - li - re - li - re - li, ti - ti - re - li - re - li - re - li - ti, ti -

e! Ki - ke - ri - ki! E - e - e - e -

tr

o!

Fl.

Ki - ke - ri - ki!

VI.

f

dimin.

Dr.

Hänsel.

I feel so well,

Cl.

Ten.

p

Bass.

Vel.

Gretel.

But

I know not why! I nev-er slept so well, no not I!

Hr.

Fl.

listen, Hans, here 'neath the tree A wondrous dream was sent to

Fl.

pp

Harp.

Str.

Hr.

Hänsel (meditatively)

me! Real - ly! I too had a

pp
Tromb.
Vol.
Cello

Gretel.
dream! I fan - cied I heard a

pp
vi.

murin' - ring and rush - ing, As though the

Bass.

an - gels in Heav'n were sing - ing. Ro - - sy

Fl.
Cor. ingl.

clouds a - bove me were float - ing. Ho - vering and

cresc.

float - ing in the dis - tance a - way.

Cl.
Str.
Vel.
Ad.

Sud - den - all a - round a light was streaming, Rays of glo - ry from

VI.
Hb.
VI.
dolce
* Ad. * Ad. * Ad. *

Hea - ven beam - ing, And a gol - den lad - der

VI.
Cl.
* Ad. * Ad. * Ad. *

saw I des - cend - ing, An - - gels a - down it glid - ing,

VI.
Hb.
Fl.
VI.
mf
* Ad. * Ad. * Ad. *

Such love - ly an - gels with shi - - ning gol - den wings.

f
dim.
p
* Ad. *

Gretel (astonished)
And did you al-so be - hold all this?

Hänsel (interrupting her quickly.)
Fourteen angels there must have been!

Harp. Ten. Hb.

Un poco ritardando.

Hänsel.
Truly, 'twas wondrous fair! And upward I saw them

Cl. ritard. dolce Hr. espr. dimin.

Scene II.

(He turns towards the background: at this moment the last remains of the mist clear away. In place of the fir-trees is seen the Witch's House at the Ilsenstein, shining in the rays of the rising sun. A little distance off, to the left, is an oven; opposite this, on the right, a large cage, both joined to the witch's house by a fence of gingerbread figures.)

Animato. (♩ = 60) Gretel (holds Hänsel back in astonishment)
float. Standstill! Be still!

Vel. p

Hänsel (surprised)
Hea - ven, what won - drous place is

Ten. p cresc.

(in the greatest excitement)

(Both gaze at the house spellbound)

Un poco più tranquillo.

Gretel (gradually regains her self-possession)

say, — do I dream? — A cot - tage all made of Hänsel. of

p dolce

Hb.

A

cho - co - late cream. The roof is all cov - er'd with Turkish de-light, The
cot - tage all made of Turk-ish de -

Fl. *fr.*

VI.

win-dows with lus - tre of su-gar are white, And on all the ga - bles the
light, The win - dows with su - gar are white, On ga - bles the

Hb.

VI.

fp

rai - sins in - vite, And think! all a - round is a
rai - sins in - vite, And think! all a - round is a

mf

gin - ger - bread hedge! —

gin - ger - bread hedge! —

cresc. —

0 ma - - - - - gie

0 ma - - - - - gie

Wind.

f Hr.

p

cas - - - - - tle, how nice you'd be - - - - - to eat! — Where

cas - - - - - tle, how nice you'd be - - - - - to eat! — Where

Hb.

VI.

hides the prin - cess — — — — — who en - joys so great a

hides the prin - cess — — — — — who en - joys so great a

p

treat? Ah could she but vi - - - sit our

treat? Ah could she but vi - - - sit our

mf

lit - - tle cot - tage bare, She'd ask us to

lit - - tle cot - tage bare, She'd ask us to

cresc. *f*

Red. ** Red.* ** Red.* ***

din - ner her dain - - - ties to share, She'd

din - ner her dain-ties to share, I'm sure she'd

tr *tr*

dimin. *p*

ask us to din - - - ner, us both

ask us to din - - - ner, us both

cresc. *f* *dimin.*

Red. ** Red.* ** Red.* ** Red.* ** Red.* ** Red.* ***

to din - ner there, to din - - ner
 to din - ner there, to din - - ner

tr.
Hb. p

Red. *

there, to din - ner there!
 there, to din - ner there!

vi.
p

Red.

dimin.
più p

*

Hänsel. (resolutely)
 No sound I hear, No, nothing is stirring! Come, let's go in.

Harp. p
Harp.

Gretel (pulling him back horrified.)

Are you quite senseless? Hänsel, how'er can you
side it!

make so bold? Who knows who may live there, in that lovely house?

poco rit.

Hänsel.
a tempo

look, — do look, — how the house seems to smile! —

a tempo

(enthusiastically)

Ah! — the an - gels did our foot - steps be -

Gretel (reflectively.)

The an - gels? Yes, — it must be

guile!

Fl.

dolce pp

*

so!

Hänsel.

Yes, Gre - tel, the an - gels are beck' - - ning us

Hr.

Hb.

Bass.

p

Hänsel.

in!

Fl.

p

cresc.

espressivo

Più animato.

Gretel.

Yes, let's nibble it, yes, let's nibble it

Come, let's nibble a bit of the cot-tage! Come, let's nib-ble it like —

Più animato.

vi.

fp

like — two mice — per - se - ve - - ring!

two mice — per - se - ve - - ring!

Hb. Fl. vl.

cresc. *f*

(They hop along, hand in hand, towards the back of the stage; -

Trp.

ff

then stand still,

Hr.

f *dim.*

and then steal along cautiously on tip-toe to the house. After some hesi-

p *più p*

Vcl.

tation Hänsel breaks off a bit of cake from the right-hand corner.)

p

Scene III.

Listesso tempo. (♩ = ♩.)

A voice from the house.

Nib-ble, nib-ble, mouse - kin, who's nib-bling at my house - kin?

Wind. *mf* Harp. *dimin.*

f

Hänsel (starts, and in his fright lets the piece of cake fall.)

O, did you hear?

p *pp*

Gretel (somewhat timidly.)

The wind, the hea - - venly wind!

(ditto.)

The wind, the hea - - venly wind!

Str. *pp* Wind. Str. Hb. Bass.

Gretel (picks up the piece of cake and tastes it.)

Hänsel (looking longingly at Gretel.)

H'm! D'you like it?

Cl. Hb. Vel. *pp*

Gretel (lets Hänsel bite it.)

vi. Just taste and try it!

Gretel (ditto.)

Hänsel (lays his hand on his breast in rapture.)

Hi! Hi! Hi!

Hi! Hi! Hi!

Hi! Hi!

cake— most de - li - cious, Some more I must take! — It's real - ly like Hea - ven To

cake— most de - li - cious, Some more I must take! — It's real - ly like Hea - ven To

Hb. VI.

p Bass.

eat — such plum-cake! — It's most de-

eat — such plum-cake! — Ah, O how good,

vi. *fp* *fp* *cresc.*

licious! How tas - ty! How sweet!

How sweet, Ah, how

Cl. *p.* Hb.

It's p'raps the house of a sweet - y-maker!

tas-ty! (calls out.) Hi! sweet-y-maker!

cresc. *f*

Have a care! A

(He breaks a big piece of cake off the wall.)

lit - tle mouse your sweet - ies would share!

Gretel.

The voice from the house. Hänsel. The

Nibble, nibble, mouse-kin, who's nibbling at my housekin? The

wind, the wind, the hea - - venly wind!

wind, the wind, the hea - - venly wind!

(The upper part of the house-door opens gently, and the Witch's head is seen at it. The children at first do not see her, and go on feasting merrily. Then she opens the whole door, steals warily up

Gretel.

Wait, you gob - bling mousekin, Here comes the cat from the house - kin!

Cr. ingl.

p *espressivo*

Bass.

to the children, and throws a rope round the neck of Hänsel, who, without any misgivings, turns

Hänsel (taking another bite.)

Eat what you please,

and leave me in peace! *ab.*

his back to her.)

Gretel (snatches the piece from his hand.)

Poco a poco stringendo.

Hänsel (takes it back from her.)

Don't be un-kind, Sir wind, Sir wind.

Heaven-ly wind, I

Gretel (laughing.)

Ha ha ha ha ha ha ha ha ha ha

(laughing.)

take what I find!

Ha ha ha ha ha

p Str.

Allegro non assai.

ha! Hänsel (horror-struck.)

ha! Let go! Who are you?

The Witch (laughing shrilly.)

He he, he he, he he he he he!

Wind. Allegro non assai.

Hänsel.

Let me go!

The Witch (drawing the children towards her.)

An - gels both! (And goo - sey-

Wind. *f*

Poco ritenuto.

(She caresses the children.)

gan - ders!) You've come to

Wind. *p espressivo*

vi - sit me, that is sweet! You charm - ing

Più animato.

Hänsel (makes despairing efforts

chil - dren, so nice to eat! Who are you,

Tempo come prima.

The Witch.

to free himself.)
ug - ly one? Let me go! Now,

dar - ling, don't you give yourself airs! Dear heart,

what makes you say— such things?—

Wind *dimin.* - - - - -

Fl.

VI.

mf

p

I am Ro-si-na Dain-ty-mouth, And dear-ly

dolce VI.

Hr.

love my fel-low men. I'm art-less as a new - - born

sf

sf

child! That's why the chil - - dren to me are so dear,

VI.

Fl.

p

Ten.

so dear, so dear, ah,

VI.

cresc.

(caresses Hänsel)

so che - arm - - - - - ing to

VI.

dimin. *p* *cresc.* *f*

Bass.

Più animato.

Hänsel (turning roughly away.)

(stamping with his foot)

eat! Go, get you gone out of my sight! I hate, — I

VI.

Fl.

f

The Witch. (laughing shrilly.)

loathe you quite!

Ha ha, ha ha, ha ha ha ha ha!

Wind.

f *ff*

Allegro non troppo.

These dain-ty mor-sels I'm real-ly gloating on, And you, my

vi. *fp* Wind. *fp* *cresc.* - *fp*

Un poco più tranquillo.

lit - tle maid - en, I'm dot-ing on!

fp Cl. *pdolce* Ten. Bcl.

Come, lit-tle mou - sey, Come in-to my hou - sey!

Hb. Fl. Cl.

Comewith me, my pre-cious, I'll giveyou sweetmeats de - li - cious!

(dolce)

Of chocola-te, tarts and marzipan - You shall both eat all you can,

dolce
Str. Cl. *p*

And wed-ding cake and straw-ber-ry ices, Blancmange and ev-ry-thing

Hb. Fl. *p* Vcl.

else that nice is, And rai-sins and al - monds, and peach-es and citrons are

Cl. *p* Vcl.

wait - ing, You'll both - - - find it quite cap-ti - va - - - - ting,

Hb. Vl. *cresc.* - - - *p* *espressivo*

Hänsel.

W
 I woult come
 yes, quite cap-ti - va - - - ting!

p.
mf
dim.
f

Gretel.

B
 You are quite too friend-ly! The Witch.
 with you, hid-eous fright! See, see!

Hb. Bass. Fl. Cl.
mf
f
dim.
p Ten.
p. (pizz.)

See, how sly! — Dear chil- dren, you real - ly may

Fl.
p Vel.
 Ten.

trust me in this, And living with me will be per - fect

Hb.
cresc.
p

bliss! Come, lit - tle mou - sey, Come in - to my hou - sey!

Cl.

p dolce

Gretel. *f.*
But say, what will you
Come with me, my precious, I'll give you sweetmeats de - li - cious!

Vel.

Gretel. The Witch.
with my bro - ther do? Well, well — I'll feed and fat - ten him up well,

Hb. Fl. Cl.

Ten. *p* *p* *mf*

espressico Hr. Bass.

With ev' - ry sort of dainty de - li - cious, To make him tender and

Cr. ingl.

tas-ty. And if he's brave and patient too, And do-cile and o-

Fl. Hb. Cl.

Ten. Hr.

be-dient like a sheep, Then, Hän-sel, I'll whisper it

Cringl. *cresc.* *pp* Hr. *dolcissimo*

you, I have a great treat in store

Cringl. *cresc.* Vl. Cl. Hr. *cresc.*

Hänsel.
Then speak out loud, and whis-per
for you! —

Hr. *ff*

not. The Witch. What is the great treat in store for me?

What?

dimin. *p* *mf*

Cl. Hb. Str.

The Witch.

Yes, my dear children, hearing and sight

p *p*

Fl. Hr. Vl.

Hänsel.

In this great pleasure will dis-appear quite! Eh? both my hearing and see-ing are good! You'd

p *p dolce*

Cl. Hb. Hr. Vl. Bel.

(resolutely)

bet-ter take care you do me no harm! Gretel, trust not her flat-ter-ing words,

cresc. *f*

Vl.

(He has in the meantime got out of the rope,
and runs with Gretel to the foreground.)

Come, sis-ter, come, let's run a-way!

(Here they are stopped by the Witch, who imperiously raises against them both
a stick which hangs at her girdle, with repeated gestures of spell-binding.)

The Witch.

Hold!

(the stage becomes gradually darker.)

Ho-cus po-cus, witches' charm! Move not, as you

fear my arm! Back or forward do not try,

Fixed you are by the e-vil eye!

p *fp*

Head on shoul-ders fixed aw - ry! *Poco a poco più animato.*

(Here the knob of her stick begins to glow with light.)

fp *p* Hb. Cl.

Ho - cus po-cus, now comes jo-cus: Children, watch the ma-gic

p *fp* vi. Hb.

Più tranquillo.
(Fresh gestures: then she leads)

head, Eyes are star-ing, dull as lead! Now, you a - tom, off to bed!

cresc. *fp*

Hänsel, who is gazing fixedly at the illuminated head, into the stable, and shuts the lattice door upon him.)

Ho-cus po-cus, bo-nus jo-cus, ma-lus lo-cus, ho-cus po-cus! Bo-nus

Str. *p* *dimin.* Hb. *espressivo* Cr. ingl. Cl.

(The stage gradually becomes lighter, whilst

jo-cus, ma-lus lo-cus! Ho-cus po-cus, bo-nus

Fl. Bass. Cl. Bcl. Bass. *p* Dble B. Dr.

the light of the magic head diminishes.)

jo-cus, ma-lus lo-cus, ho-cus, po-cus!

dimin. *pp* Dr.

Molto tranquillo.

The Witch (contentedly to Gretel, who still stands there motionless.)

Now Gre-tel, be o-be-dient and wise, While

Cr. ingl. Hr. *p*

Hän-sels growing fat and nice. We'll feed him up, you'll see my

Hb.
Cr. ingl.

rea-son, And with sweet al-monds and with rai-sins sea-son. I'll go in -

Cl.
Hr.
Bass
p

doors, the things to pre-pare, And you remain here where you

Hr.
p
pp
sf

(She grins as she holds up her finger warningly, and goes into the house.) Gretel (stiff and motionless.)
are! O. what a horrid

VI.
Cl.
VI.
pp
Tch.
Dr.
fp

Un poco più animato.

Hänsel (whispering hastily)

witch she is! Gre-tel, sh! don't speak so loud! Be ve-ry

Wind. *p* *pp* Ten. *vi.*

sharp, watch well and see What-ev - er she may do to me!

mf *vi.*

Pre-tend to do all she com - mands - O there she's coming

p *mf* *p* *cresc.*

Più animato.

(The Witch comes out, satisfies herself that

back - sh! hush! Gretel is still standing motionless and then spreads before Hänsel almonds and raisins from a basket.)

f *pp* *p* Hr. Cl. Fl. Dr.

Ten. *vi.* *p* Wind. *p* *cresc.*

Allegro.

VI. *p* Wind.

The Witch.

Now, lit - tle man, come pri - - thee en -

Vcl. *p*

Molto ritenuto.

(Sticking a raisin into Hänsel's mouth)

joy yourself!

Eat, min-ion,

Fl. VI. *p* m.s.

Più animato.

eat or die!

Here are cakes, O so nice!

Cl. VI. Hr. Trb. *p* cresc. Dble B.

(She turns to Gretel and disenchants her with a juniper branch.)

(*♩ = ♩.*)

Hocus pocus. elder-bush!

Ten. VI. Fl. Hr. *p* Hr. (con sordino) *mf*

Allegro.

(Gretel moves again.)

Ri-gid bo-dy loosen, hush! Now up and move again.

Cl. VI.

f *p*

Hr.

bright and blithesome, limbs all be-come a-gain sup-ple and lithesome! Go my pop-pet,

Fl. Cl.

p

go my pet, You the ta-ble now shall set: Lit-tle knife, lit-tle fork,

Hr. Fl. Cl.

Bass. *p* *p*

lit-tle dish, lit-tle plate, Lit-tle ser-viette for my lit-tle mate!

p *p*

Now get ev' ry-thing rea-dy and nice, Or else — I shall

cresc. *f* Str.

(She threatens and titters. Gretel hurries off.)

lock you up too in a trice! He he he he he he!

f *dimin.*

Molto più lento.

(To Hänsel who pretends to be asleep.)

The fool is slumb'ring, it does seem

Cr. ingl. Vcl. *p* *espressivo*

Bass.

queer How youth can sleep and have — no fear! Well, sleep a -

way, you sim - ple sheep, — Soon you will sleep your

last — long sleep!

Cl.
Hr. Bel.

But first with Gre - tel I'll be - gin, Off

Hb.
p
Vel.

you, dear maid-en, I will dine; — You're so ten-der, plump and

Vi.
Hb.
Fl.
ritard.
p
dolce
cresc.

Allegro.

good, — Just the thing for witch-es' food! (Sne opens the oven door and sniffs in it, her face)

Hb. Fl. Hb. Dr.

ff *f* *p*

lighted up by the deep red glare of the fire.)

cresc.

Wind. 8

ff *dimin.*

poco ritenuto

The dough has risen, so we'll go on pre-par - ing.

p *f* *f*

Ten.

Hark, how the sticks in the fire are crackling!

Wind. Str. *f* *f* *p* *fp*

(She pushes a couple more faggots under; the fire flames up and then dies down again.)

Piano accompaniment for the first section. The score consists of two systems. The first system has a piano (p) dynamic and features a fortissimo (fp) triplet in the right hand. The second system starts with a forte (f) dynamic and includes a *dimin.* (diminuendo) marking. The music is characterized by rhythmic patterns and triplet figures.

The Witch (rubbing her hands with glee.)

Musical score for 'The Witch'. It includes a vocal line and piano accompaniment. The vocal line has the lyrics: "Yes, Gre-tel mine, how well off you I'll dine!". The piano accompaniment starts with a piano (p) dynamic and includes markings for *Ten. Vel.* and *espressivo*. Instrument labels include Hb., Cl., Vl., and Dr.

Musical score for the second section of 'The Witch'. It includes a vocal line and piano accompaniment. The vocal line has the lyrics: "See, see, O how sly". The piano accompaniment features a Flute (Fl.) part and continues with the piano accompaniment from the previous section.

Musical score for the third section of 'The Witch'. It includes a vocal line and piano accompaniment. The vocal line has the lyrics: "When in the ov-en she's peep-ing, quick-ly be-hind her I'm creep-ing! One lit-tle push, bang". The piano accompaniment includes markings for *poco riten.* and *pizz.* (pizzicato). Instrument labels include Hb., Cl., Bass., and Wind.

Goes the door, clang! Then soon will Gre-tel be

Cl. VI.

p *p*

Bass.

just done to a T! And when from the oven I take her shell

Fl. VI. Fl.

p *fp* *mf*

Hr.

look like a cake from the baker! By magic fire red chang'd in - to gin-ger-bread!

Hb.

See, see how sly! He he, he he,

VI.

cresc.

he he, he he, he he he he he he!

piu cresc.

L'istesso tempo. (♩ = ♪)

(In her wild delight she seizes a broomstick and begins to ride upon it.)

f

So hop, hop, hop, gal-lop, lop, lop! My broom-stick, come do not lag!

mf *f*

Cl. *f*

(She rides excitedly round on the broomstick.)

At dawn of day I ride a-way, Am

mf *f*

Cl.

(She rides again; Gretel meanwhile is watching at the window.)

here and there and ev-ry-where!

f

Fl. *f*

Hb. *f*

At mid-night hour, when none can know, to join the witch-es' dance I go!

fp *f*

Str.

cresc. -

And three and four Are witch - es' lore, And

Cl. p

five and six Are witch - es' tricks, And nine is one, And

Hb.

ten is none, And seven is nil, Or what she will

cresc. -

And thus they ride till dawn of day!

mf p cresc. -

(Hopping madly along she rides to the back of the stage, and vanishes for a time behind the cottage.)

ff

vi.
Wind.

Dble B.
Trb.

sp
mf
f
cresc.

comes visible again; she comes to the foreground, -

ff

where she suddenly pulls up - - - - - and dismounts.)

Prf!
ff
broomstick, hil
Trp. Hr.
ff
ff

(She hobbles back to the stable and tickles Hänsel with a birch-twig till he awakes.)

The Witch.

Up, awake, my mankin young; Come show to

L'istesso tempo.

Musical score for the first system. It includes a vocal line for 'The Witch' and piano accompaniment. The piano part features a Trp. (Trumpet) line with a forte (*f*) dynamic. The key signature is B-flat major and the time signature is 3/4.

(Hänsel puts his tongue out.)

(Smacks with her tongue.)

me your tonguel

Dainty morsel!

Musical score for the second system. It includes vocal lines and piano accompaniment. The piano part features Fl. (Flute) and Hb. (Horn) lines. Dynamics include *mf*, *p dolce*, and *p*. The key signature is B-flat major and the time signature is 3/4.

(ditto again)

(♩. = ♩)

Dainty mor-sel!

Musical score for the third system. It includes vocal lines and piano accompaniment. The piano part features Fl. (Flute), Hb. (Horn), and Cl. (Clarinet) lines. Dynamics include *p*. The key signature is B-flat major and the time signature is 3/4.

Lit - tle tooth - some man - kin come,

Now let me see your thumb!

Musical score for the fourth system. It includes vocal lines and piano accompaniment. The piano part features Vl. (Violin) and Fl. (Flute) lines. Dynamics include *Ten. cresc.* and *f*. The key signature is B-flat major and the time signature is 3/4.

(Hänsel pokes out a small bone.)

Ge - - mi - ni!

Hb.

Bass.

VI.

p Str.

ho! O how scraggy, how lean!

p

Ur - chin, you're a scraggy one, As bad

p Str.

cresc.

as a ske-le-ton!

Str. *p*

mf

f Hr.

(pizz.)

The Witch (calls) Maiden! Gre-tel!

(Gretel appears at the door.)

Hb.

Cl.

p

Fl. *p*

Cr. ingl.

Bass.

The Witch.

Bring some raisins and almonds sweet, Hänsel wants some more to

(Gretel runs into the house, and returns immediately with a basket full of almonds and

eat! -

raisins.)

Gretel.

(Whilst the Witch is

Here are the almonds!

feeding Hänsel, Gretel gets behind her and makes the gestures of disenchantment with the juniper-branch.)

Gretel (softly).

Ho-cus pocus, el-der-bush,

The Witch (turning suddenly round.)

Ri-gid bo-dy loosen, hush! What were you saying, little goose?

Gretel (confusedly) The Witch. Gretel (louder)

On - ly — much good may it do to Hans! Eh? Much good may it do to Hans!

Fl. *p espressivo* *cresc.*

Hb.

Red. *

The Witch. (sticks a raisin into Gretel's mouth.)

He hehe! my little Miss, I'll stop your mouth with this!

Fl. Hb.

dimin. p Ten.

Eat, mi - nion, eat or die, Here are cakes, O so

Hb. Cl. Hb. Cl. Hr.

p espressivo

(She opens the oven door; the heat has apparently diminished. Meanwhile Hänsel makes violent signs to Gretel.)

nice!

p

Red. *

Hänsel (softly opening the stable door)

The Witch (looking greedily at Gretel)

Sis - ter, dear, — O be - ware! — She makes my mouth wa - ter,

This pretty little daughter! Come, Gretel mine! sugar-maiden mine!

(Gretel comes towards her.)

Peep in the oven, be steady, See if the gingerbread's ready!

Care - ful - ly look, pet, Whe - ther it's cooked yet, But if it wants more

(Gretel hesitates.) Hänsel (slipping out of the stable)

Shut quick the door! Sis - ter dear, —

Fl. *3* VI. *3* Fl. *3* Hb. Fl.
p *f* *p*
 Cl. Bass. Bass.

Gretel (making herself out very awkward)

Have a care! — I don't un-derstand what I have to do!

VI.
p *espressivo*

The Witch.

Just stand on tip - toe, Head bending for - ward, Try it, I pray, It's merely play!

Hb. Fl. *3* VI.
p *mf* Vcl.
 Hr. Bass.

Hänsel (pulling Gretel back by her frock) Gretel (shyly)

Sis - ter dear, Now take care! I'm such a goose, don't un-derstand!

Hr.
f *fp* *p dolce*
 Bass. Ten.

You'll have to show me How _____ to stand on tip - toe!

p

Furioso.

Cl.
Hr.
Wind.
Tenn.
pp
dimin.

The Witch (makes a movement of impatience.) (She begins creeping up to the

Do as I say, It's merely play!

f *mf* *mf*

VI.
Hr.
Trb.
Bass.

oven, muttering all the time, and just as she is bending over it, Hänsel and Gretel give her a good push, which sends her toppling over into it, upon which they quickly shut the door.)

Cl.
Tenn.
p *cresc.* *f* *cresc.*

Gretel (mocking her)

"Then one lit-tle push, bang Goes the door, clang!" You, -

Hänsel (mocking her)

"Then one lit-tle push, bang Goes the door, clang!" You, -

ff *f* *p* *f* *p*

— not Gretel, then will be Just done to a T! (Hänsel and Gretel fall joyfully into one another's arms)

— not Gretel, then will be Just done to a T!

p *p* *p* *cresc.*

The Witch Valse.

Un poco meno mosso. (♩ = ♩)

Hur - rah! Now sing the

Un poco meno mosso. (♩ = ♩) Hur - rah! Now sing the

ff (*pesante*) *f* *p*

witch is dead, Real-ly dead, No more to dread! Hur - rah!

witch is dead, Real-ly dead, No more to dread! Hur - rah!

fl. *fp*

Now sing the witch is still, Death-ly still, We — can eat our fill! Now all the

Now sing the witch is still, Death-ly still, We — can eat our fill! Now all the

mf

spell is o'er, Real - ly o'er, We fear no more! Yes let us
 spell is o'er, Real - ly o'er, We fear no more! Yes let us

(They seize each other's hands.)

mf *p* *mf*

a tempo

hap - py be, Dancing so mer - ri - ly; Now the old witch is gone. We'll have no end of fun!
 hap - py be, Dancing so mer - ri - ly; Now the old witch is gone. We'll have no end of fun!

Hey! hur - rah, hur - rah! Hip hur - rah! Hip hur -
 Hey! hur - rah, hur - rah! Hip hur - rah! Hip hur -

cresc. *f*

rah! Hur - rah!
 rah! Hur - rah!

(They take each other round the waist and waltz)

ff

together, first in the front of the stage, and then gradually in the direction of the Witch's house.)

Musical score for the first system, featuring piano accompaniment. The score is in G minor (two flats) and 3/4 time. It consists of two staves. The upper staff has a melodic line with some grace notes and a fermata. The lower staff provides harmonic support with chords and moving lines. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

Musical score for the second system, including parts for Horn (Hb.), Clarinet in G (Cr. ingl.), and Violin (Vcl.). The Horn part has a melodic line with a fermata. The Clarinet part has a melodic line with a fermata. The Violin part has a melodic line with a fermata. The piano accompaniment continues. A dynamic marking of *fp espressivo* (forte piano, expressive) is present in the middle of the system.

Musical score for the third system, featuring violin (vi.) and piano accompaniment. The violin part has a melodic line with a fermata. The piano accompaniment continues with chords and moving lines.

(When they get there Hänsel breaks loose from Gretel and rushes into the house, shutting the door after Vcl.

Musical score for the fourth system, featuring piano accompaniment with a *dolce* (softly) dynamic marking and a drum (Dr.) part. The piano accompaniment consists of chords and moving lines. The drum part has a simple rhythmic pattern.

him. Then from the upper window he throws down apples, pears, oranges, gilded nuts, and all kinds of

Musical score for the fifth system, featuring violin (vi.) and piano accompaniment with a *dolce* (softly) dynamic marking. The violin part has a melodic line with a fermata. The piano accompaniment consists of chords and moving lines.

sweetmeats into Gretel's outstretched apron.)

Musical score for Tenor (Ten.) and Horn (Hb.). The Tenor part begins with a *p* dynamic. The Horn part is marked *pp.* and features a melodic line with a slur.

Musical score for Violin (VI.). The part begins with a *p* dynamic and features a melodic line with a slur.

Musical score for Violin (VI.). The part begins with a *cresc.* marking and features a melodic line with a slur.

(Meanwhile the oven begins crackling loudly, and the flames burn high. Then there is a loud crash, and

Musical score for Violin (VI.). The part begins with a *f* dynamic and features a melodic line with a slur. A *cresc.* marking is present towards the end of the section.

the oven falls thundering into bits.)

Musical score for Violin (VI.). The part begins with a *ff* dynamic and features a melodic line with a slur. The score concludes with a final chord.

(Hänsel and Gretel, who in their terror let their sweetmeats all

fall down, hurry towards the oven startled, and stand there motionless. Their astonishment increases when

Hr. *pp* (con sordino) *pp*

Dr.

they become aware of a troop of children around them, whose disguise of cakes has fallen from them.)

Bass. Bel.

Gretel. There, see those little children dear,
 Hänsel. (spoken) I wonder how they all came here!

piu p 1 *pp*

Scene IV.

Molto tranquillo. (♩ = 80)

Sopranos (Girls)

(motionless

Gingerbread Children.

Altos (Boys)

We're

pp

We're

Molto tranquillo. (♩ = 80)

Vl.

Str. (con sordino)

pp

and with closed eyes as the cake figures were before.)

saved, we're freed for e - ver - more!

saved, we're freed for e - ver - more!

Hb.

Hr.

Gretel.

Your eyes are shut, pray who are you? You're sleep - ing, and

Ten.

Wind. *Ad.*

* *Ad.* *

yet you're singing too!

sempre pp
O touch us, we

sempre pp
O touch us, we

pp

Red. * Red. *

Hänsel (embarrassed.)

O touch them for

pray, that we may all a - wake!

pray, that we may all a - wake!

m.s. *m.s.*

Red.

Gretel.

Yes, let me stroke this in - nocent face!

me, I dare not try!

* Red. * Red. * Red. *

(She caresses the nearest child, who opens its eyes and smiles.)

p
O touch me too, O touch me too, that
p
O touch me too, O touch me too, that

cresc.

Ad. * *Ad.* *

I al - so may a - wake!
I al - so may a - wake!

pp

Ad.

(Gretel goes and caresses all the rest of the children, who open their eyes and smile, without moving. meanwhile Hänsel seizes the juniper - branch.)

Poco a poco accelerando sin' a

cresc.

* *Ad.* *

Hänsel.

Ho - cus po - cus el - derbush! Ri - gid bo - dy loosen, hush!

mf *più cresc.*

(The Children jump up and hurry towards Hänsel and Gretel from all sides.)

Single. We thank, we

Single. We thank, we thank — you

Tempo vivace. (♩ = 80)

Hb. Cl. Hr.

f

thank — you both!

All. (The children close in a circle round H. and G.)
The spell is broke and we are free, We'll

both!

All. The spell is broke and we are free, We'll

f *ff*

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

sing and we'll dance and we'll shout for glee! Come children all, and form a ring, join

hands to - ge - ther while we sing! _____ Then

hands to - ge - ther while we sing! Then sing and spring, then dance and sing, For

mf

sing and spring, then dance and sing, That through the wood our song of praise may

cakes and all good things we bring, That through the wood our song of praise may

cresc. - - - *f*

p *cresc.* - - - sound, and e - - cho re - peat it all a - round! _____

p *cresc.* - - - sound, and e - - cho re - peat it all a - round; all a - round! _____

p *cresc.* - - - *ff*

Hänsel.

(drawing back.) The

(drawing back.) We thank!

We thank!

Hb. Hr. Bass. Ten. *dimin.* *p*

an - - - gels whis - pered in dreams to us in si - lent night

(Four Gingerbread Children at a time surround Hänsel and Gretel, and bow gracefully to them.)

p *espressivo* *Vol.* *VI.*

ped. * *ped.* * *ped.* * *ped.* *

Gretel.

Ye an - - gels,

What this happy, happy day has brought to light. — Ye an - - gels,

Single. p

Praise — and thanks! — *Single. p*

Fl. *VI.* We

sempre Ped.

who have watched o'er our steps and led them right, You we praise and
 who have watched o'er our steps and led them right, _____ We
 Single.
 We thank you both _____
 thank you both for all our joy and won-drous de-light!

thank for all our joy and won-drous de-light, _____
 praise — and thank, — we praise and thank — for all our
 — for all our joy — and won-drous de-light, — for all our
 We thank you both — for all our won-drous de-light! We

for all our de - light!
 joy and won - drous de - light!
 joy and won - drous de - light!
 thank you both for our de - light!

All. We'll thank you
 All. We'll thank you

ff *f*

(They all press round Hänsel and Gretel to shake hands with them.)

all our life! We'll
 all our life! We'll thank you all our life!

ff *mf*

Gretel.

We thank you now, we
 Hänsel.
 We thank you now,
 thank you all our life! We thank you both, we
 We'll thank you all our life! We thank,

cre

thank you now, We thank _____ for our de - light!

We thank you now, We thank _____ for our de - light!

thank you both, We thank _____ you all our life!
We thank _____ you all our life!

We thank you all _____ our life! We

scen do *f* *sp* *Ten.* *Hr.*

led *

We

We

We praise and thank you both for

praise and thank you both for all our joy, all our de-light, for

vi.

led * *led* * *led* * *led* *

poco *ritard.*

thank, — we thank for our de - -
 praise — and thank you now for our de - -
 all our joy and for all our de - -
 all our joy and our de - light, for all our de -

poco *ritard.*

Un poco ritenuto.

light!
 light!
 light!
 light!

Father (behind the scene.)

Tra la la la, tra la la la, Were our children on - ly here!

Un poco ritenuto.

Wind.

p

(The Father appears in the background with the Mother, and stops when he
(half spoken)

Tra la la la, tra la la la la, Ha! Why they're really there!

dimin. *p* *Vivo.* *mf*

Last Scene.

sees the children.) Hänsel (running towards them.)

Allegro molto. (♩=120) Fa - ther! Mo - ther!

Hr. *p* *mf*

Gretel. (the same.) Mother. Father.

Fa - ther! Mo - ther! Chil - dren dear! O

p *mf* *cresc.*

(Joyful embracing.)

wel - come, poor chil - dren in - no - cent!

scen *do* *ff*

(Meanwhile two of the boys have dragged the Witch, in the form of a big gingerbread cake, out of the

Un poco

ruins of the oven. At the sight of her they all burst into a shout of joy. The boys place the Witch in the

All.

middle of the stage.)

Father.

All the rest.

See, O see the won - der wrought, How the witch her - self was caught,
rare!

vi.
sp

Un - a - ware In the snare Laid for us with cun - - ning

cresc.

(The two boys drag the Witch into the cottage.)

Such is Heaven's chastisement, E - vil works will have an end.

Cl. *sp* Bass.

*Poco a poco più allargando.**riten.*

When past bearing is our grief, God the Lord will send us sure re - lief! Yes,

Wind. *p* Str. *vi. riten.*

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